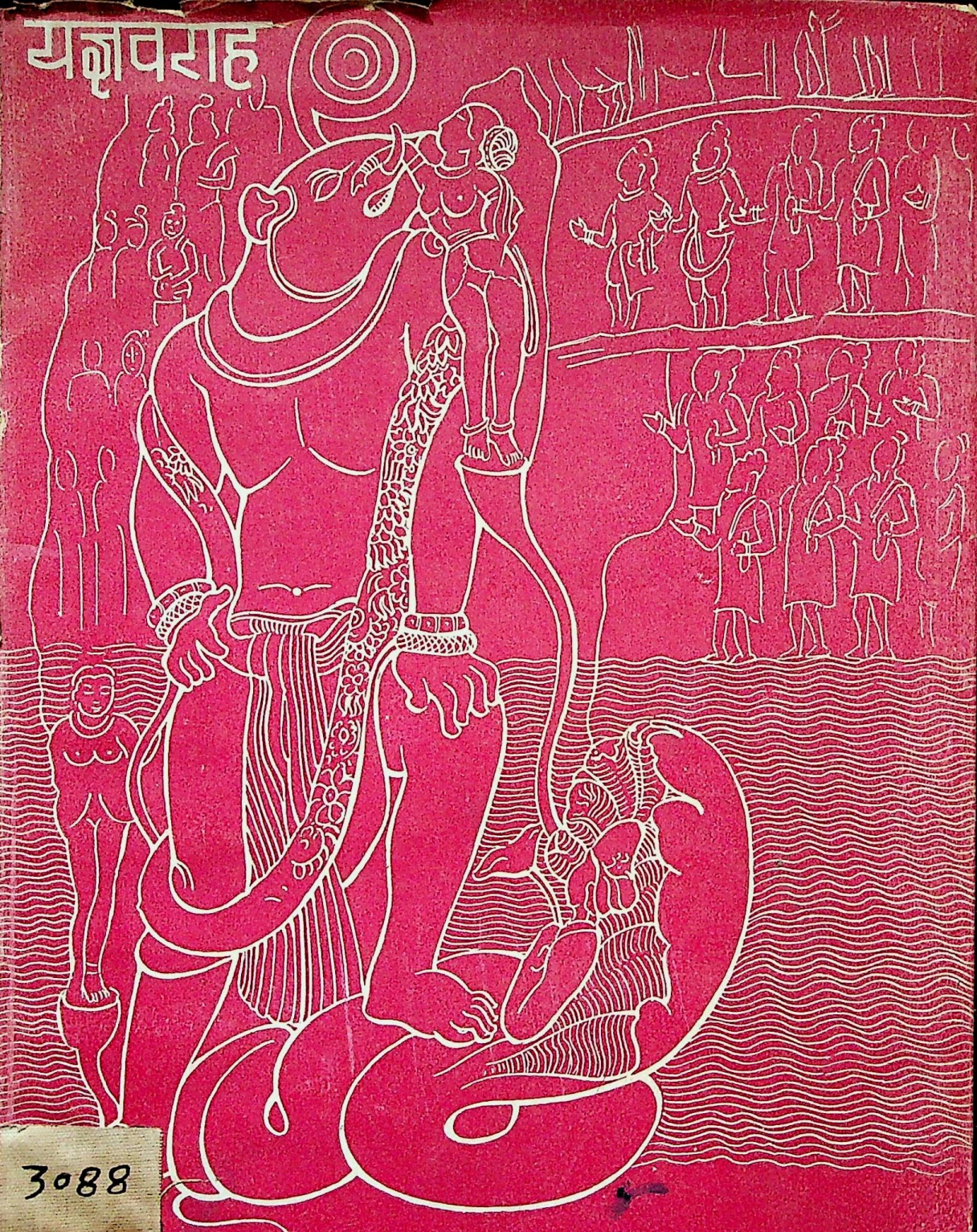


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Solar Symbolism of the Boar

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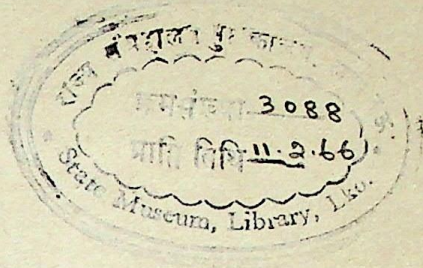
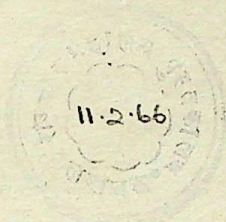
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SOLAR SYMBOLISM OF THE BOAR

(YAJÑA-VARĀHA—AN INTERPRETATION)



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PREFACE

The Purāṇas contain two pair legends: (1) incarnation of Viṣṇu as Mahā-Varāha, and (2) as Nṛsiṃha. Generally both are found one after another. Their objective is to describe the God's victory over two Asuras, viz. Hiranyāksha and Hiranya-Kaśipu.

The meaning of these two legends has remained a puzzle. I have tried to formulate an answer to the legend of Varāha in these pages. The earliest reference to the Varāha myth is found in the Ṛigveda under the name of *Emusha-Varāha*. The Atharva Veda carries it a step further stating that the Goddess Earth loves the Varāha and opens herself for the wild Boar (*Varāheṇa prithivī saṁvidānā sūkarāya vi jīhāte mṛigāya*, Atharva XII. 1. 48). The subsequent literature in the Brāhmaṇas and the Purāṇas glorifies Varāha as an incarnation of Mahā-Viṣṇu or Nārāyaṇa.

The legend had a definite cosmogonical significance. There are two stages in the conception, firstly that the Goddess Earth was concealed in the depth of the Primeval Ocean, and secondly that She was rescued from there by the Divine power of Viṣṇu in his Boar incarnation. The meaning of both these concepts has been explained here in the light of traditional exegesis.

Earth (*Prithivī*) symbolises the principle of motherhood which creates the cosmos and all creatures. She is the same as Universal Nature, the Great Mother of the whole universe which includes innumerable Eggs of Brahman (*Brahmāṇḍa*). That female creative source remains hidden under the primeval flood which symbolises the First Cause or formless manifestation.

Varāha then symbolises the world-building force which becomes operative at a centre in the form of the Primeval Divine Heat or Fire that has become visible as the Sun. It is thus an elemental conflict between Frost and Fire, exemplified as the Ocean and Varāha. The latter is the same as Agni, Vāyu and Āditya, which are different names of one and the same triune

principle by which the cosmic Yajña is accomplished. In the vast universe and its smallest units a single phenomenon of energy controlling and regulating the formless mass exists as the *Yajña* or orderly system of life. The Purāṇa writers have eulogised this Yajña in terms of Varāha and *vice versa*.

The rich terminology employed to build a picture of Yajña on the one hand and Varāha on the other has been explained at length in the light of the Vedic and Purāṇic evidence. There are only seven verses making up this description and it seems that they were composed by a brilliant author after a good deal of deliberation. Those verses are found in seven Purāṇas but appear to have been originally composed for the Vāyu Purāṇa as a part of its account of creation (*Sarga*).

During the course of this interpretation it was found that the ancient doctrine of *Hiranyagarbha* or *Nārāyaṇa Puruṣa* found a restatement in the Varāha conception based on solar symbolism, viz. Sūrya, who is the Golden Person, centre of life and consciousness, source of *Prāṇic* manifestation and the arch symbol of all the divine and earthly powers that are manifested in matter. Sūrya is the symbol and source of all Life as Varāha, or the fat-dripping animal. This has been worked out in the following pages.

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YAJÑA-VARĀHA—AN INTERPRETATION

[यज्ञ-वराह]

1. Introduction

The incarnation of Viṣṇu in the form of Yajña-Varāha is a favourite theme of the Purāṇas as महावराहचरित. There are seven ślokaś in which Viṣṇu as Boar is compared to *Yajña*. These verses form part of the story of Varāha-incarnation in which Viṣṇu assumes the form of a Boar to lift the Earth from the depth of the Primeval Flood (*Ekārṇava*).

There are two questions pertaining to these seven verses, firstly the textual problem about the correct original reading as it emerged from the pen of a very competent Purāṇic author ; and secondly about the significance or meaning of the conception of the sacrificial Boar.

Let us deal with the first problem. The text is found in the following Purāṇas :—

1. Matsya, 248. 67bc-74ab.
2. Vāyu, 6. 16-23.
3. Brahmāṇḍa, Prakriyā Pāda, 5. 9-23.
4. Brahma Purāṇa, 213. 33-37.
5. Harivaṁśa, I. 41. 29-35 ; III, 34. 34-41.
6. Padma, Śṛiṣṭi-kh, 16. 55-61.
7. Viṣṇudharmottara Purāṇa, 1-2. 3-8.
8. Viṣṇu Smṛiti, which quotes these seven verses in the very beginning, 1.3-9.
9. Viṣṇu-Sahasranāma, Śāṅkara-Bhāṣhya on the word *yajñāṅga* (यज्ञाङ्ग) in śloka 117, where Śāṅkara cites the text of these seven verses from the Harivaṁśa.

Besides the above, the Vishṇu-Purāṇa (I. 4.32-35), the Bhāgavata-Purāṇa (III. 13. 35-38) and the Ahirbudhnyā-Saṁhitā (37. 40-48) also include the Yajña-Varāha description, but with a text different from the first group and attempting a new metaphorical description of their own.

2. Matsya Purāṇa Text, Ch. 248

वेदपादो^१ यूपदंष्ट्रः^२ क्रतुदन्तश्^३ चितीमुखः^४ ।
 अग्निजिह्वो^५ दर्भलोमा^६ ब्रह्मशीर्षो^७ महातपाः
 अहोरात्रेक्षणधरो^८ वेदाङ्गश्रुतिभूषणः^९ ॥ ६८ ॥
 आज्यनासः^{१०} सुवतुण्डः^{११} सामघोषस्वनो^{१२} महान् ।
 सत्यधर्ममयो^{१३} श्रीमान् कर्मविकर्मसत्कृतः^{१४} ॥ ६९ ॥
 प्रायश्चित्तनखो^{१५} घोरः पशुजानु^{१६}र्मखाकृतिः^{१७} ।
 उद्गीथहोमलिङ्गोऽथ^{१८} बीजौपधिमहाफलः^{१९} ॥ ७० ॥
 वाय्वन्तरात्मा^{२०} यज्ञास्थिविकृतिः^{२१} सोमशोणितः^{२२} ।
 वेदस्कन्धो^{२३} हविर्गन्धो^{२४} हव्यकव्यविभागवान्^{२५} ॥ ७१ ॥
 प्राग्वंशकायो^{२६} द्युतिमान् नानादीक्षाभिरन्वितः^{२७} ।
 दक्षिणाहृदयो^{२८} योगी महासत्रमयो^{२९} महान् ॥ ७२ ॥
 उपाकर्मौष्ठरुचकः^{३०} प्रवर्ग्यावर्त्तभूषणः^{३१} ।
 नानाछन्दोगतिपथो^{३२} गुह्योपनिषदासनः^{३३} ।
 छायापत्नीसहायो^{३४} वै मणिशृङ्ग इवोच्छ्रितः ॥ ७३ ॥

(Ānandāśrama Ed.)

The following variant readings are given in the footnotes.

Śl. 69. °सत्क्रमः for °सत्कृतः

Śl. 70. अङ्गतानो होमलिङ्गो and उद्गीथाहोमलिङ्गोऽथ for उद्गीथहोमलिङ्गोऽथ

Śl. 71. वाय्वन्तरात्मा यन्त्रास्थिविकृतः and भावानामन्तरात्मा यो विकृतः for वाय्वन्तरात्मा यज्ञा°

Sl. 73. ततः कर्मष्टवर्कः for उपाकर्मोष्टवर्कः गुह्योपनिषदावर्तः and गुह्योपनिषदावर्तः
for गुह्योपनिषदासनः

3. Variants of the Matsya-readings of the seven verses in
other Purāṇas

Abbreviations used :

मत्स्यपुराण=म. पु. ; वायु पुराण=वा. पु. ; ब्रह्म पुराण=ब्र. पु. ; हरिवंश
पुराण=हरि.पु. ; ब्रह्माण्ड पुराण=ब्रह्मा.पु. ; पद्म पु.=प.पु.; विष्णु स्मृति=वि.स्मृ. ;
विष्णुधर्मोत्तर पुराण = वि० ध०; विष्णु सहस्रनाम-शांकर भाष्य = वि० स० शा० भा०

Variants—

१. वेदपादः [म० पु०, ब्र० पु०, हरि०पु०, प०पु०, वि०स्मृ०] । वेदपाद्
[वा० पु०, वि० ध०] । दीक्षा समाप्ति [ब्रह्मा० पु०] ।
२. यूपदंष्ट्रः [म०पु०, ब्र.पु., हरि.पु., प.पु., वि.स्मृ., वा० पु० वि० ध०,
वि० स० शा. भा] । इष्टिदंष्ट्रः [ब्रह्मा. पु.] ।
३. क्रतुदन्तः [म० पु०, ब्र० पु०, हरि. पु., वि. स्मृ.] । क्रतुवक्षाः
[वा० पु०] । चतुर्वक्त्रः [वि. ध.] ऋतुहस्तः [प पु., वि० स० शा० भा०]
- ४ चितीमुखः [म. पु., ब्र०पु०, हरि०पु०, प०पु०, वि०स्मृ०, वा० पु०,
वि० स० शा० भा०] । जुहूमुखः [ब्रह्मा. पु.] । चतुर्मुखः [वि०ध०] ।
५. अग्निजिह्वः [म०पु०, ब्र०पु०, हरि०पु०, प०पु०, ब्रह्मा०पु०, वि०स्मृ०
वि० स० शा० भा०, वि० ध०] । अग्निजिह्वी [वा० पु०] ।
६. दर्भलोमा [म०पु०] । दर्भरोमा [ब्र०पु०, हरि०पु०, प०पु०, ब्रह्मा०
पु०, वि० स्मृ०, वा० पु०, वि० स० शा० भा०, वि० ध०] ।
- ७ ब्रह्मशीर्षः [म.पु., ब्र.पु., हरि.पु., प.पु., ब्रह्मा.पु., वि.स्मृ., वि० स०
शा० भा०, वि० ध०] । ब्रह्मशीर्षो (र्षा) [वा. पु.] ।
- ८ महातपाः [म.पु., ब्र.पु., हरि.पु., प.पु., ब्रह्मा. पु., वि. स्मृ., वा. पु.,
वि० स० शा० भा०, वि० ध०] ।
९. अहोरात्रेक्षणधरः [म. पु., वा. पु., हरि. पु., ब्रह्मा. पु.] । अहो-
रात्रेक्षणो दिव्यो [ब्र.पु., हरि.पु., प.पु., वि.स्मृ वि०स०शा०भा०, वि०ध.] ।

१०. वेदाङ्गश्रुतिभूषणः [म.पु., वा.पु., हरि.पु., ब्रह्मा.पु., वि.स्मृ., वि०स०शा० भा०] । [प.पु.] । वेदाङ्गः श्रुतिभूषणः [ब्र.पु., वि० ध० ।]
११. आज्यनासः [म. पु., ब्र. पु., हरि.पु., प.पु., वि.स्मृ., वि. स. शा. भा., वि. ध.] । आज्यनाशः (सः) [वा. पु.] । आज्यगंधः [ब्रह्मा. पु.] ।
१२. सुवतुण्डः [म. पु., वा. पु., प. पु., ब्र. पु., वि. स्मृ. वि. स. शा. भा., वि. ध.] । सुवातुण्डः [हरि. पु.] । सुवस्तुण्डः [ब्रह्मा. पु.] ।
१३. सामघोषस्वनो महान् [म.पु., वा. पु., हरि. पु., १, ४१, ३०, प. पु., ब्रह्मा.पु., वि. स. शा. भा., वि. ध.] । सामघोषस्वरो महान् [ब्र.पु., हरि. पु., वि. स्मृ.] ।
१४. सत्यधर्ममयः [म. पु., वा. पु., ब्र. पु., हरि. पु., प.पु., ब्रह्मा. पु.] । धर्मसत्यमयः [हरि. पु., १, ४१, ३१, वि. स्मृ., वि. स. शा. भा.] । धर्मःसत्यमहाः [वि. ध.] ।
१५. श्रीमान् [म. पु., वा. पु., ब्र. पु., हरि. पु., प. पु., ब्रह्मा. पु., वि. स्मृ., वि. स. शा. भा., वि. ध.] ।
१६. कर्मविक्रमसत्कृतः [म.पु., ब्रह्मा.पु., प.पु., वि. ध.] । धर्मविक्रमसंस्थितः [वा. पु.] । क्रमविक्रमसत्कृतः [ब्र. पु., हरि. पु., वि. स्मृ.] । क्रमविक्रमसत्क्रियः [वि. स. शा. भा.] ।
१७. प्रायश्चित्तनखो धीरः [म. पु., ब्र. पु., ब्रह्मा. पु.; वि० स० शा० भा०] । प्रायश्चित्तरथो धीरः [वा.पु.] । प्रायश्चित्तनखो धीरः हरि.पु., १, ४१, ३१ क्रियासत्रमहाघोणः [हरि. पु.] । प्रायश्चित्तमहाघोणः [वि. स्मृ.] । प्रायश्चित्तमयो धीरः [वि० ध०] ।
१८. पशुजानुर्मुखाकृतिः [म. पु., हरि. पु. प.पु.] । पशुजानुर्महाकृतिः [वा. पु., वि. स्मृ.] । पशुजानुर्मुखाकृतिः [ब्र. पु.] । पशुजानुर्महामखः [ब्रह्मा. पु.] । प्रांशुजानुर्महायशः [वि० ध०] । पशुजानुर्महाभुजः [हरि.पु. १, ४१, ३१, वि० स० शा० भा०] ।

१९. उद्गीथहोमलिङ्गोऽथ [म. पु.] । उद्गात्रन्त्रो होमलिङ्गः [हरि.पु. १, ४१, ३२, प.पु. वा. पु. वि० स० शा० भा०, वि० ध०] । उद्गातान्तो होमलिङ्गो [ब्र. पु., ब्रह्मा. पु.] । उद्गात्रान्तो महालिङ्गो [हरि. पु.] । उद्गात्रान्तो होमलिङ्गो [वि. स्मृ.] ।
२०. बीजौपधिमहाफलः [म. पु., ब्र. पु., हरि. पु. फलबीज महौपधिः हरि. पु. १, ४१, ३२ प.पु., वि. स्मृ., वि० स० शा० भा०] । स्थानबीजो महौपधिः [वा. पु., वि० ध०] । फलबीज महौपधिः [ब्रह्मा. पु.] ।
२१. वाय्वन्तरात्मा [म. पु., हरि.पु., प.पु., वि० स० शा० भा०, वि० ध०] । वेद्यान्तरात्मा [वा. पु.] । वाद्यन्तरात्मा [ब्र. पु., ब्रह्मा. पु.] । वेद्यन्तरात्मा [वि. स्मृ.] ।
२२. यज्ञास्थिविकृतिः [म. पु.] । मन्त्रस्फिगाज्यस्पृक् [वा. पु.] । मन्त्रस्फिग्विकृतः [ब्र. पु., हरि.पु. १, ४१, ३२ वि. स्मृ.] । मन्त्रस्पृग्विक्रमः [हरि. पु.] मन्त्रास्थिरापःस्फिक् [प. पु.] । नास्मिका [ब्रह्मा. पु.] । मन्त्रास्थिविकृतः [वि० ध०] । मन्त्रस्फिग्विक्रमः [वि. स. शा. भा.] ।
२३. सोमशोणितः [म. पु. वा.पु., ब्र.पु., हरि.पु., प.पु., ब्रह्मा.पु., वि.स्मृ., वि० ध०, वि० स० शा० भा०] ।
२४. वेदस्कन्धः [म.पु., वा.पु., प.पु., ब्रह्मा. पु., वि० ध०] । वेदिस्कन्धः [ब्र. पु., हरि. पु. १, ४१, ३२ वि. स्मृ.] । वेदीस्कन्धः [हरि. पु., वि० स० शा० भा०] ।
२५. हविर्गन्धिः [म. पु., वा. पु., ब्र. पु., हरि.पु., प.पु., वि.स्मृ., वि० स० शा० भा०, ध० वि०] । हविर्गन्धिः [ब्रह्मा. पु.] ।
२६. हव्यकव्यविभागवान् [म. पु.] । हव्यकव्यातिवेगवान् [वा. पु., ब्र.पु., हरि.पु., प.पु., वि० स० शा० भा०, वि० ध०] । हव्यकव्यादिवेगवान् [ब्रह्मा. पु. वि. स्मृ.] ।
२७. प्राग्वंशकायः [म.पु., वा.पु., ब्र.पु., हरि.पु., प.पु., ब्रह्मा.पु., वि. स्मृ., वि० स० शा० भा०, वि० ध०] ।

२८. द्युतिमान् [म.पु., वा.पु., ब्र.पु., हरि. पु., प.पु., ब्रह्मा. पु., वि. स्मृ., वि० स० शा० भा०, वि० ध०] ।
२९. नानादीक्षाभिरन्वितः [म. पु., वा. पु., ब्र. पु., ब्रह्मा. पु., वि. स्मृ., वि० ध०] । [नानादीक्षाभिराचितः हरि. पु. १, ४१, २३] ।
नानादीक्षाभिरर्चितः [हरि. पु., प. पु., वि० स० शा० भा०] ।
३०. दक्षिणाहृदयो योगी [म. पु., वा. पु., ब्र.पु., हरिपु., प.पु., ब्रह्मा. पु., वि० स० शा० भा०, वि० ध०] । दक्षिणाहृदयो योगः [वि. स्मृ.] ।
३१. महासत्रमयो महान् [म.पु., ब्र. पु., हरि.पु., प.पु., वि० स० शा० भा०] ।
महासत्रमयो विभुः [वा. पु.] । महाक्रतुमयो महान् [वि० ध०]
श्रद्धासत्त्वमयो विभुः [ब्रह्मा. पु.] । महामन्त्रमयो महान् [वि. स्मृ.] ।
३२. उपाकर्मोष्ठरुचकः [म. पु., हरि. पु., वि० स० शा० भा०] ।
उपाकर्मोष्ठरुचिरः [वा.पु., प.पु., वि० ध०] । उपाकर्मोष्ठरुचकः [ब्र. पु.] ।
उपाकर्मरुचिश्चैव [ब्रह्मा. पु.] । उपाकर्मोष्ठरुचिरः [वि. स्मृ.] ।
३३. प्रवर्ग्यावर्तभूषणः [म.पु., हरि.पु., प.पु., वि.स्मृ., ब्रह्मा.पु., वि० स० शा० भा०, वि० ध०] । प्रवर्ग्यवित्तभूषणः [वा. पु.] । प्रवर्गावर्तभूषणः [ब्र. पु.] ।
३४. नानाछन्दोगतिपथः [म. पु., वा. पु., ब्र. पु., हरि. पु. ब्रह्मा. पु., वि. स्मृ., वि० स० शा० भा०] ।
३५. गुह्योपनिषदासनः [म. पु., वा. पु., ब्र. पु., हरि. पु., ब्रह्मा.पु., वि. स्मृ., वि० स० शा० भा०] ।
३६. छायापत्नीसहायः [म.पु., वा.पु., हरि.पु., प.पु., वि० स० शा० भा०, वि.स्मृ. ब्र. पु.] । मायापत्नीसहायो [ब्रह्मा. पु., वि. ध.] ।
३७. मणिशृङ्ग इवोच्छ्रितः [म. पु., वा. पु., हरि.पु. मणिशृङ्गमिवोच्छ्रितः प.पु. मणिशृङ्ग इवोत्थितः ब्र. पु.] । गिरिशृङ्गमिवोच्छ्रयः [ब्रह्मा. पु.] ।
मणिशृङ्ग इवोदितः [वि. स्मृ.] । महाशृङ्ग इवोदिताम् [वि० ध०] ।
मेरुशृङ्ग इवोच्छ्रितः [हरि.पु. १, ४१, ३५ वि० स० शा० भा०] ।

३८. भूत्वा यज्ञ वराहो वै [वा. पु.] । भूत्वा यज्ञवराहोऽसौ [हरि. पु.] ।
भक्ता यज्ञवराहांता [ब्रह्मा. पु.] ।

३९. आपः स प्राविशत्प्रभुः [वा. पु.] । युगपत्प्राविशद्गुरुः [हरि. पु.] ।
आपः संप्राविशत्पुनः [ब्रह्मा. पु.] ।

4. Nanda-Pandita's Commentary named केशववैजयन्ती¹

On the बृहद्विष्णुस्मृतिः from Deccan College collections, Ms. No. 39 of 1866-68. New No. 37. Age : Saka 1786, deposited at the Bhandarkar Oriental Research Institute, Poona.

वेदपादो यूपदंष्ट्रः ऋतुदंतश्चितीमुखः ।

अग्निजिह्वो दर्भरोमा ब्रह्मशोर्षो महातपाः ॥ ३ ॥

[Comm :—'वेदपाद' इति]

वेदा एव ऋगादयश्चत्वारः पादाः । यद्यपि 'यदि चैव होत्रं क्रियते यजुषाऽध्वर्यवं साम्नोरौद्गातम्' इति श्रुत्या त्रयाणामेव वेदानां यज्ञसम्बधत्वाच्चतुर्थस्य पादत्वव्यपदेशो नोपपद्यते । तथापि शान्त्यादीनामपि यज्ञत्वात्तत्सम्बन्धेन तस्यापि पादत्वमविरुद्धम् । यूप एवैका दंष्ट्रा धरोद्धरणसाधनं दंष्ट्राग्रेणेत्येकत्वनिर्देशात् । ऋतवश्चतुःषष्टिग्रहाभ्यासादन्नाः, चित्तिः श्येनः, कङ्कादिर्मुखं तत्स्थ एवामि जिह्वारसो-पलब्धि साधनम् । दर्भाः वेद्यास्तृतानि बर्हीपि, वेधोस्कन्धत्वाभिधानात्, रोमाणि सटाः । ब्रह्मैव शोर्षं शिरः कृताकृतावेक्षणेन मुख्यत्वात् । महत्तपः सामर्थ्यं सृष्ट्यनुकूलं यस्य स तथेति ॥

अहोरात्रेक्षणो दिव्यो वेदाङ्गश्रुतिभूषणः ।

आज्यनासः सुवतुण्डः सामधोपस्वनो महान् ॥ ४ ॥

[Comm :—'अहोरात्र' इति]

अहोरात्रे अतिरात्रसम्बन्धिनी ईक्षणे नेत्रे, तयोरेव यज्ञव्याप्तत्वात् ।
अहोरात्रसम्बन्धिनौ सूर्याचन्द्रमसौ वा दिव्यो अलौकिककर्मकारित्वादलौकिकः ।

1. I am indebted to Dr. A. D. Pusalkar, Curator, Bhandarkar Oriental Research Institute for very kindly sending at my request the above copy of Nanda Pandita's commentry. which is printed here without making any change or corrections, as I had no other manuscript material at my disposal.

वेदो द्विगुणितदर्भमुष्टितौ चैष्टिक-पाशुकभेदेन द्वौ, तावेव श्रुती-कर्णौ, अंग-
लिङ्गो वेदाग्रभागः, सुग्रादि संमार्जनार्थः, तावेव तद्भूषणे कुण्डले च आज्यमाज्य-
धारा नासा नासिका सुवस्तुण्डं मुखाग्रभागः । साम्नां त्रिवृदादीनां घोष एव
स्वनोद्युर्ध्वरारात्रो महान् महाकार्यानुकूलानुभावदेहवान् । यथोक्तं हरिवंशे—

“वाराहे जलक्रीडारुचिस्तत्र वाराहं वपुरस्मरत् ।

दशयोजनविस्तारं शतयोजनमुल्लितमिति ॥

[verse 5 :—]

धर्मसत्यमयः श्रीमान् क्रमविक्रमसत्कृतः ।

प्रायश्चित्तमहाघोणः पशुजानुमर्हाकृतिः ॥ ५ ॥

[Comm — ‘धर्मं सत्यमय’ इति ।]

धर्मो अपूर्वं सत्यं यथार्थवचनं ताभ्यां प्रचुरः श्रीमान् निर्देश्यशोभः ।
क्रमो विष्णुक्रमः स एव विक्रमः पराक्रमस्तेन सत्कृतो भूषितः । प्रायश्चित्तं
वैगुण्यसमाधातृकर्म तदेव घोणा नासानालिका । पशुरग्नाग्नीषोमीयादिर्जानुर्महती
आकृतिर्देहसंस्थानं यस्य तथेति ॥

[Verse 6 :—]

उद्गात्रात्रो होमलिङ्गो बीजौषधिमहाफलः ।

वेद्यंतरात्मा मंत्रा विकृतः साम (सो ?) शोणितः ॥ ६ ॥

[Comm :—उद्गात्रेति ।—]

उद्गातारस्त्रयोऽप्यांत्राणि शब्दानुकूलवायुसंचारनाडयः अत एव सामवोष-
स्वन इति । होम एव लिङ्गं शिश्नं । बीजानि श्यामाकादीनि ओषध्यो
त्रीह्यादयो महाफले वृषणौ । वेदिः प्राग्वंशान्तस्थिता ऐष्टिकी अन्तरात्मा
अन्तःकरणं । प्राग्वंशस्य कायत्वात् मंत्रा एव स्फिचौ सक्थिनौ ताभ्यां विकृतो
विलक्षणः । ऊहेन मंत्राणामपि वैलक्षण्यात् । सोमोरसिभूतः शोणितं लोहि-
यस्य स तथेति ।

[Verse 7 :—]

वेदिस्कन्धो हविर्गंधो हव्यकव्यादिवेगवान् ।

प्राग्वंशकायो द्युतिमान् नानादीक्षाभिरन्वितः ॥ ७ ॥

[Comm :—वेदीति ।—]

वेदिर्महावेदिः स्कन्धो ग्रीवा । हविः पुरोडाशादिगन्धः शरीरः । देवार्थं
द्रव्यं हव्यं पित्रर्थं कव्यं ते (न) वेगो रंहः तद्वान् । प्राग्वंशः पत्नीशालास
एककायो होमस्य स । तथा द्युतिमान् तेजस्वी । नाना दीक्षा एक त्रि द्वादश
संवत्सराः ता एव प्रकृतयः सात्त्विक्याद्यास्ताभिर्युक्तः दीक्षाप्रकृतिसंयुत
इति पुराणात् ।

[Verse 8 :—]

दक्षिणात् हृदययोग महामंत्रमयो महान् ।

उपाकर्मौष्ठरुचिरः प्रवर्ग्यावर्तभूषणः ॥ ८ ॥

[Comm :—दक्षिणेति ।—]

दक्षिणा द्वादशशतादिः सैव हृदयं हृत्पुण्डरीकं योगस्त्यक्तस्य द्रव्यस्य
देवतया सम्बन्धस्तस्मिन् ये महामन्त्रा याज्यापुरोनुवाक्यादयस्तन्मयस्तत्प्रचुरो
महान् । एकाहाहीनसत्रादिरूपेण विततः उपाकर्मणी पशुस्तोत्रौपाकरणे ते एव
ओष्ठावधरोत्तरौ ताभ्यां रुचिरः मनोहरः । प्रवर्ग्यो धर्मस्तस्यावर्तः पयः सेचनेन
ज्वालामालादिततिः स एव भूषणं अलंकारो यस्य स तथेति ।

[Verse 9 :—]

नानाछंदोगतिपथो गुह्योपनिषदासनः ।

छायापत्नीसहायो वै मणिशृङ्ग इवोदितः ॥ ९ ॥

[Comm :—नानेति ।—]

नानाछंदांसि गायत्र्यादीन्येव गतयो पन्थानो मार्गाः गुह्या गूढार्थाः उपनिषदो
वेदान्तवाक्यानि आसनमवस्थितिस्थलमस्य । छायाभिधाना लक्ष्मीः पत्नी सैव-
सहायो यस्य । उदितः प्रकटीभूतो मणिशृङ्गनामा पर्वत इव ॥

5. Nīlkaṇṭha's Commentary in the Harivaṃśa

(a) I. 41-29-35

वेदाः चतुः संख्यासाम्यात्पादा यस्य आदिवाराहोपासकैर्यज्ञांगानि
वाराहाङ्गेषु चिन्तनीयानीत्येवमर्थोऽयं ग्रन्थः ॥ २९ ॥ फलबीजमहौषधिः फले
वृषणौ बीजं तदन्तर्गतं रेतः तद्रूपा ओषधयो यस्य । प्रसवहेतुत्वसामान्यात्

ओषधय एवास्य रेत इत्यर्थः । विकृतोऽभिषुतः सोमः सोमरस इत्यर्थः । स एव शोणितं यत्र । समासैकदेशस्यापि सोमस्य विशेषणं विकृत इति ॥ ३२ ॥

उपाकर्म स्वाध्यायस्वीकारः स एवौष्ठस्य रुचको भूषणं यस्य । प्रवर्ग्यो धर्मसंतपनार्थो महावीरः तस्यावर्तः आवृत्तिः सैव भूषणं यस्य ॥ ३४ ॥

(b) III. 34-34-41

वेदपाद इत्यादिना यज्ञाख्यां तदधिष्ठात्रीं देवतामाह ॥ ३४ ॥ बृहशीर्षः प्रणवशिराः वेदांगश्रुतिभूषणः षडंगकुण्डलः ॥ ३५ ॥ क्रियामयानि सत्राणि गवामयनादीनि घोणो नासिका यस्य उद्गातैव आन्त्राणि यस्य ॥ ३७ ॥ उपाकर्म स्मार्ते वेदोपकरणं तदेव ओष्ठस्य रुचकम् भूषणं यस्य । आवर्तो नाभिः ॥ ४० ॥

6. Version in the Vishṇu-Purāṇa (I. 4)

The Vishṇu Purāṇa gives the version of Yajña Varāha by combining some epithets from the Matsya with some new ones of its own, and the whole thing is re-stated in a new metrical form as follows :—

पादेषु वेदास्तव यूपदंष्ट्र
दन्तेषु यज्ञाश्रितयश्च वक्त्रे ।

हुताशनिहोऽसि तनूरुहाणि
दर्भाः प्रभो यज्ञपुमांस्त्वमेपः ॥ ३२ ॥

विलोचने रात्र्यहनी महात्मन्सर्वाश्रयं ब्रह्मपरं शिरस्ते ।
सूक्तान्यशेषाणि सटाकलापो घ्राणं समस्तानि हवींषि देव ॥ ३३ ॥
सुकृतुण्ड सामस्वरधोरनाद् प्राग्वंशकायाखिलसत्र सन्धे ।
पूर्तेष्टधर्मश्रवणोऽसि देव सनातनात्मन्भगवन्प्रसीद ॥ ३४ ॥

पदक्रमाक्रान्तभुवं भवन्त-
मादिस्थितं चाक्षर विश्वमूर्ते ।
विश्वस्य विद्मः परमेश्वरोऽसि,
प्रसीद नाथोऽसि परावरस्य ॥ ३५ ॥

In the above version the following ideas are common :—
वेदपाद, यूपदंष्ट्र, ऋतुदन्त, चितीमुख, अग्निजिह्वा, दर्भलोमा, अहोरात्रेक्षणघरः, ब्रह्मशिराः
सुकुण्ड, सामघोषस्वन, प्राग्वंशकाय ।

The differences are : आज्यनास of Matsya is missing here ; हविर्गन्ध is replaced by घ्राणं हवीर्षि ; महासत्रमय of Matsya is explained as अखिलसत्रसन्धि, i. e. the *Sattras* are the bodily joints ; वेदाङ्गश्रुति-भूषण is modified by पूर्वैष्टधर्मश्रवणः in which the इष्टापूर्त धarmas are compared to the two ears ; कर्मविकर्मसत्कृतः has been changed to पदक्रमाक्रान्तभुवं which seems to suggest that the original Matsya reading was क्रमविक्रम as found in the Vishnu-Smṛiti, Harivaṁśa and Śaṁkara. *Pada* and *Krama* were two styles of Vedic recitation which are compared to the striding (विक्रम) of Vishnu.

7. Version in the Bhāgavata (III. 13)

The Bhāgavata gives a new interpretation of the अव्वरात्मक form of कारणसूकर (Primeval Boar) as follows :—

जितं जितं तेऽजित यज्ञभावन त्रयीं तनुं स्वां परिधुन्वते नमः ।
यद्रोमगर्तेषु निलिख्युरध्वरास्तस्मै नमः कारणसूकराय ते ॥३४॥
रूपं तवैतन्ननु दुष्कृतात्मनां दुर्दर्शनं देव यदध्वरात्मकम् ।
छन्दांसि यस्य त्वचि बहिरोमस्वाज्यं दृशि त्वङ्घ्रिषु चातुर्होत्रम् ॥३५॥
स्रक्तुण्ड आसीत्सुव ईश नासयोरिडोदरे चमसाः कर्णरन्ध्रे ।
प्राशित्रमास्ये असने ग्रहास्तु ते यच्चर्वणं ते भगवन्नग्निहोत्रम् ॥३६॥
दीक्षानुजन्मोपसदः शिरोधरं त्वं प्रायणीयोदयनीयदंष्ट्रः ।
जिह्वा प्रवर्ग्यस्तव शीर्षकं क्रतोः सभ्यावसथ्यं चितयोऽसवो हि ते ॥३७॥
सोमस्तु रेतः सवनान्यवस्थितिः संस्थाविभेदास्तव देव धातवः ।
सत्राणि सर्वाणि शरीरसन्धिस्त्वं सर्वयज्ञक्रतुरिष्टिबन्धनः ॥३८॥

In the above the following may be noted :

1. In addition to दर्भलोमा as बहिरोमा, it gives अव्वर as corresponding to रोमगर्त or रोमकूप.

2. The skin = the metres, which is a novel idea not found in any other version.
3. आज्य = eye
4. In place of the four Vedas as the four feet, we have the four priests (चातुर्वेद), which is virtually the same idea as each priest represents one Veda.
5. सुक् (the big wooden ladle) = the snout, and सुव (the smaller ladle) = nostrils.
6. The इडा (a dish from which food is taken at a sacrifice) = the belly.
7. चमसाः (vessels for drinking Soma) = the cavity of the ears.
8. प्राशिन्न (a particular vessel for keeping Brahmā's share) = the mouth (आस्य)
9. मूहाः (small soma-drinking cups) = the throat.
10. अग्निहोत्र = act of chewing.
11. दीक्षा i.e. दीक्षणीय इष्टि (offering at the time of consecration) = repeated descent (अवतार) into the world.
12. उपसदः (three *ishtis* preceding the pressing of soma in a *jyotishtoma* sacrifice) = neck.
13. प्रायणीय (an *ishti* performed after *dikshā*) and उदयनीय (*ishti* performed at the end of the sacrifice) = the two tusks.
14. प्रवर्ग्य (ceremony in the beginning of *upasada*) = tongue.
15. सम्य and आवसथ्य fires = head.
16. चिति (fire-altars) = vital airs.
17. सोम = virile fluid (*retas*).
18. सवनानि (the three sessions in the morning, midday and evening) = postures or manner of sitting.
19. Seven यज्ञसंस्था (seven classes of sacrifices called अग्निहोत्र, अत्यग्निष्टोम, उक्थ्य, षोडशी, वाजपेय, अतिरात्र and अप्तोर्याम) = seven *dhātus* of the body.

20. सत्राणि (series of sacrifices continued for a number of days) = joints of the body.
21. इष्टि (sacrifices like दर्श-पौर्णमास, which are different from *yajña*, in which *soma* is not used, and *kratus*, in which *soma* is used) = tendons (वन्धन).

The *Yajña-Varāha* is said to represent the form of the three Vedas (त्रयीमयं रूपमिदं च सौकरम्, III. 13. 41). This is a basic interpretation implying that both *Yajña* and *Varāha* are but different forms of त्रयीविद्या. Its full symbolism will be explained later.

8. Version in the Ahirbudhnya-Samhitā. (Ch. 37.)

The Ahirbudhnya-Samhitā, an ancient text of the Pāñcha-rātra-Bhāgavatas, gives a novel interpretation of the body of Nārāyaṇa as Yajña to whom worship should be offered in an *ādhyātmika* manner, i. e. by the various powers that inhere in the human body (स्वात्मा) and represent forms of divine energy. The text is as follows :—

यज्ञरूपधरं देवं यजते स्वात्मनैव यः ॥३९॥

तेन सर्वे कृता यज्ञा भवन्तीह महात्मना ।

यज्ञरूपधरस्यास्य शरीरं वेदिरिष्यते ॥४०॥

आस्यमाहवनीयाग्निर्हृदयं दक्षिणानलः ।

अथास्य गार्हपत्याग्निरुदरं श्रुतिचोदितम् ॥४१॥

यजमानो मनस्तत्त्वं बुद्धिः पत्नी प्रकीर्तिता ।

स्वाश्रितप्रत्यनीका ये पशवस्ते प्रकीर्तिताः ॥४२॥

लोमानि वह्निषस्त्वस्य जीवं हव्यं प्रचक्षते ।

सवनानि शिरो-मध्यगात्र-पादाः प्रकीर्तिताः ॥४३॥

दश यज्ञायुधान्यस्य ज्ञानकर्मन्द्रियाण्यपि ।

ऋत्विजः षोडश भुजा देवस्यास्य महामुने ॥४४॥

भक्तरक्षणसंकल्पो दीक्षा देवस्य नारद ।

ऋग्यजुःसामघोषोऽस्य भूषणाराव इष्यते ॥४५॥

सदस्या भूषणान्यस्य दया देवस्य दक्षिणा ।
 जुहूर्ध्रुवा सुवश्चैव प्राशिन्नहरणं तथा ॥४६॥
 मेक्षणोपभृतौ वेद इडापात्री तथैव च ।
 दारुपात्रं च योक्त्रं च चमसः सृष्टिरेव च ॥४७॥
 पिष्टोद्वमन्याज्यस्थाल्याविध्मःप्रत्रश्चनं तथा ।
 मदन्तीत्यस्य शस्त्रेषु चक्राद्येषु समाश्रिताः ॥४८॥

It may be observed that in some places the author has become too technical, but on the whole his interpretation of Yajña in terms of the human body follows the symbolism of the cosmic form of Vishṇu and is much influenced by the प्राणाग्निहोत्रोपनिषद्.

Here in place of the body of Varāha, one's own body (स्वात्म) is invoked for comparison for which the following may be noted—

वेदी = शरीर

आहवनीय अग्नि = मुख

दक्षिणाग्नि = हृदय

गाहपत्याग्नि = उदर

यजमान = मनस्तत्त्व

यजमानपत्नी = बुद्धि

पशवः = the hostile forces in one's own body (स्वाश्रितप्रत्यनीकाः)

वह्निषः = रोमाणि

हव्य = जीव

सवनानि = the head, middle body and feet,

दश यज्ञायुधानि = दश ज्ञानकर्मेन्द्रियाणि

षोडश ऋत्विजः = षोडश भुजाः

दीक्षा = भक्तरक्षणसंकल्प

ऋग्यजुःसामघोष = Jingling sounds of his ornaments,

सदस्याः = ornaments.

दक्षिणा = Lord's grace (देवस्य दया)

जुहू (a curved wooden ladle for pouring butter into fire), ध्रुवा (the largest of the three sacrificial ladles), सुव (a small ladle), प्राशिन्नहरण (a dish for pouring Brahmā's share), मेक्षण (a wooden stick or spoon for stirring the *charu*), उपभुत (a sacrificial vessel or ladle made of wood), वेद (bundle of *kuśa* grass), इडापात्री (a vessel for the *iḍā* oblation), दाहपात्र (a wooden vessel), योक्त्र (the thongs by which an animal is tied to a post), चमस (a vessel for drinking *soma*), सृष्टि (a kind of brick), पिण्डोद्दमनो (a particular sacrificial vessel), आज्यस्थाली (a vessel for clarified butter), इक्षु (fuel as used for sacrificial fire), and प्रव्रश्चन (an instrument for cutting fuel) are the 16 weapons in the 16 arms of Nārāyaṇa.

3. Meaning of the Yajñāngas

The conception of Yajña-Varāha seems to have been formulated for the first time by the author of the Vāyu Purāṇa, which includes it in the proper context of *Sṛiṣṭi-varṇana*, and from there taken by the Matsya which adds it at the fag end in ch. 248. There are two aspects of the question, viz. the real meaning of the Varāha conception as applied to Yajña, i. e. its significance as a symbol of Vedic cosmogony; secondly the correspondence between the various elements of the sacrifice or Yajña and the different limbs of the body of Varāha as an animal.

We propose to examine first the string of epithets applied to Yajña-varāha :—

1. *Veda-pādaḥ*— The four Vedas are the four feet. The number 4 seems to be the basis of comparison. The reading is undoubted in all the versions.
2. *Yūpa-Daṁṣhtraḥ*— This reading also is uniform and clear, viz. the long *yūpa* with its curved top is similar to the projecting tusks of the boar.
3. *Kratu-dantaḥ*— The *Kratu*s are the Soma-sacrifices which are many in number and that seems to be the justification for their being compared to the teeth. Nanda Paṇḍita points out that the number of *Kratu*s was 64.

4. *Chiti-mukhaḥ*— The *Chitis* are fire-altars built as a part of the *agni-chayana* ceremony. They are constructed with bricks and have a wide gaping mouth.
5. *Agni-jihvaḥ*— This simile of Agni compared to the tongue of the God is approved by the Ṛigveda itself where Agni is several times spoken of as the tongue of the Gods with which they eat their food (घृतस्य नाम गुह्यं यदस्ति जिह्वा देवानाममृतस्य नाभिः, RV. IV. 58. 1). Any offering or oblation through Agni reaches all other gods, implying in its *ādhyātmika* sense that the food eaten through the mouth sustains all the sense organs and parts of the body.
6. *Darṣha-lomā*— The *kuśa* grass spread on the altar is compared to the shaggy hair on the body of the boar. This reading also is easy, only *loma* and *roma* are variants.
7. *Brahma-īrsha*— *Brahmā* is Vedic knowledge or the mind of the Creator, therefore its comparison with the head is apt.
8. *Aho-rātrekṣhaṇa-dharaḥ*— Day and night are compared to the two eyes of the *Varāha*. *Aho-rātra* are the twin symbols of *Sūrya* and *Chandra*, and it was usual to compare them with the two eyes of the *Virāṭ* or Universal form of the deity.
9. *Vedāṅga-Śruti-Bhūṣaṇaḥ*— The word *śruti-bhūṣaṇa* is clearly the ear-ornaments worn by the deity. They are compared to *Vedāṅga* which is susceptible of a twofold meaning, viz. the six *Vedāṅgas*, but that does not seem to be quite appropriate since in that case the number of the ear-ornaments will have to be taken as six for which there is no sufficient authority or art-tradition. It seems that *Naṇḍa Paṇḍita* is right in taking it as the two bunches of *kuśa* grass for sweeping the *Vedi* or the sacrificial fire-

10. *Ājya-Nāsaḥ*— *Ājya* or butter is compared to the nostrils perhaps for the reason that there were two *āhūtis* called *āghāra* for sprinkling clarified butter on the fire at certain sacrifices. Moreover, the nostrils are the seat of *prāṇa* which is but another form of Agni, and Agni is considered to be identical with *ghṛita* ('आग्नेयं वै घृतम्', ŚB. 7.4.1.41)
11. *Sruva-tuṇḍaḥ*— *Sruva* and *sruk* are two kinds of ladles for pouring oblations on the fire, the former being smaller and the latter bigger in size. *Sruva* is compared to the *tuṇḍa* or long snout projecting at one end.
12. *Sāma-ghosha svanaḥ*— The gurgling sound of the throat is compared to the chanting of the Sāma-songs which appear to make an indistinct murmuring noise.
13. *Satya-dharma-mayaḥ*— This is the uniform reading of all versions. Obviously there is no mention of the limb of the animal's body and hence no physical comparison. But *Satya* is Yajña and *Dharma* is Varāha and the two are compared as explained later.
14. *Karma-Vikrama-satkrītaḥ*— *Karma* refers to the body of ritual as practised by the officiating priests ; it is compared to *Vikrama* or movement of Varāha. An alternative reading of *Karma* is *Krama* which is a kind of recitation of the Vedic mantras. The reading *satya-vikrama* is not very suitable. Between *Karma* and *Krama* the former may be selected.
15. *Prāyaścitta-nakho ghorah*— The sharp claws are compared to the *Prāyaścitta* or expiatory ceremonies that form part of *Yajña* for faults of omission and commission in the ritual. The other readings are not so appropriate or relevant to the meaning.
16. *Paśu-jānuḥ*— The animal tied to the stake for immolation in the sacrifice is compared to the knee-joints of Varāha. The point of comparison seems to be that

just as the knee is flexed and folded, similarly the body of the animal is subjected to fracturing of its skeleton by blows.

17. *Makhākṛitiḥ*— The appearance of Varāha is compared to *Makha* or sacrifice. This is equivalent to the idea of Yajña-Varāha itself, namely wherever there is a *Makha* or *Yajña* there is the existence of the Varāha deity.
18. *Udgātrāntraḥ*— This is the reading in Vāyu, Hari-vaṁśa and Viṣṇu Smṛiti, which seems to have been the original reading and not *Udgītha* of the Matsya in the Ananda Āśrama Edition. The reading *Udgātāntra* in Brahma also supports it. The Udgātri or more correctly Audgātra, his singing of the Sāma-chant, is compared with the long entrails of the animal. The point of similarity between the singing of Sāma songs and the large intestines seems to be the length of the two.
19. *Homa-Liṅgaḥ*— The offerings of *ghṛita* made in the fire are compared to the *liṅga* of the animal, which also is the medium of fertilizing with the semen.
20. *Bijaushadhi-mahāphalaḥ*— There are several variants but this seems to have been the original reading as supported by Matsya, Brahma, Harivaṁśa, Viṣṇu-smṛiti and others. The word *mahāphala* is a little obscure. I am indebted to Dr. Raghavan for pointing out its meaning, viz., scrotum. The herbs and plants which produce the seed are compared to the testicles.
21. *Vāyvantarātmā*— This is the reading in Matsya with a variant *vādyāntarātmā* in Brahma and Brahmāṇḍa. Another variant is *Vedyāntarātmā* in Vāyu and Viṣṇu-Smṛiti which is much better, for both *vāyu* and *vādyā* do not have any justification in the imagery of *Yajña*. *Vedī* or the big fire-altar is compared to the *Antarātmā* or *Antaḥ-karaṇa* of the animal. There is, however, an

objection to this reading, viz. that *Vedā* is mentioned in the next verse. Dr. Raghavan has suggested to me an emendation, viz. to read *Vāyvantarātmā*, as *pāyvantarātmā*, but this does not give us the metaphorical picture which would be true both in the case of *Yajña* and the *Varāha*-animal. Moreover, the physical limbs of the *Varāha* are as a rule mentioned in the second part of the compound.

22. *Mantra-sphig-vikṛitaḥ*— This is a difficult phrase with several variant readings as *mantra-sphig-ājya-sprig* in *Vāyu*, *Yajñāsthi-vikṛitiḥ* in *Matsya*, *mantra-sprig-vikramaḥ* in *Hv.* It seems that the original reading was *mantra-sphig-vikṛitaḥ* as in *Brahma* and *Vishṇu Smṛiti*. *Sphig* is a well known word denoting buttocks or hips. The changing movement of the hips of the boar while walking, running, butting or diving are compared to the *Ūha* or verbal changes made in the words of the mantras at the time of using them in the sacrifice.
23. *Soma-śonitaḥ*— Both the reading and the meaning are certain. *Soma* of *Yajña* is compared to the blood of the animal.
24. *Vedi-skandhaḥ*— The broad fire-altar of the Śrauta sacrifice is compared to the broad shoulder of the *Varāha*.
25. *Havir-gandha*— The smell from the body of *Varāha* is compared to the fragrance rising out of the *Havis* or oblations thrown in the fire.
26. *Havya-kavyātivegavān*— *Matsya* has *havya-kavyavibhā-gavān*, but *Hv.*, *Vāyu*, *Brahma* and others give the reading *havya-kavyātivegavān*. The speed or the vehement movements of the animal are compared to the *havya* and *kavya* rites for the *Devas* and the *Pitṛis*, viz., *Agnihotra* and *Srāddha* with which the body of *Yajña* is kept in unceasing activity.

27. *Prāgvaṁśa-kāya*— It is the unanimous reading and the meaning also is fixed. Sanskrit *Kāya* refers to the trunk of a tree or the body of a lute. So the trunk of the body is rightly compared with *Prāgvaṁśa* or the main beam placed in transverse position on the upright pillars in a building or thatched roof of a sacrificial shed.
28. *Nānādīkṣhābhiranvitaḥ*— Reading in the Br., Hv. is *Architaḥ* which gives better sense, i. e., the different forms of worship offered to the deity may be compared with the several *Dīkṣhās* taken by the Yajamāna for performing different *sattras*,
29. *Dakṣiṇā-hṛidayāḥ*— This is the reading in all texts. *Hṛidaya*, i. e. the heart of the animal which keeps it alive is compared to *Dakṣiṇā* or sacrificial fee which by keeping the priests satisfied makes the *Yajña* continue from session to session.
30. *Mahā-sattramayaḥ*— *Mahāsattra* is a great Soma-sacrifice lasting from 13 to 100 days and performed by many officiating Brāhmaṇas. *Sattra* also has the meaning of an assumed form, and this applies quite well in the case of Varāha
31. *Upākarmosṭharuchakaḥ*—This is the reading in Matsya, Hv. and Śaṅkara and seems to have been certainly the original reading. Because the meaning of *Oṣṭharuchaka* was not understood, it was changed to *oṣṭharuchira* in Viṣṇu-Smṛiti and *Upā-karmosṭhi-ruchiraḥ* in Vāyu and *Upākarmāṣṭharuchakaḥ* in Brahma. *Upākarma* is the reading of the Vedas and the same is compared to *oṣṭha-ruchaka* or beautiful lower lip. This was a particular term invented in Sanskrit language of the Kushāṇa-Gupta period. *Ruchaka* meant a round disc (*padaka* or *nishka*) which is mentioned as an ornament in Patañjali's *Mahābhāṣya*, *Paspasāhnikā*—(तथा सुवर्णं कयाचिदाकृत्या युक्तं पिएडं भवति, पिण्डाकृतिमुपमृद्य रचकाः क्रियन्ते).

One of the marks of a beautiful lip was that it should be shown pendent with the middle portion appearing like a round disc (*ruchaka* or *paduka*). Hence the phrase *oshṭha-ruchaka* became popular. It is used in the Chaturbhāṇī Padma-prābhritakam of Śūdraka, verse 8, विभ्रान्तेक्षणमक्षतौ-
गुरुचकम्. In the Kādambārī Bāṇa has used *adhara-ruchaka* describing the lower lip of prince Chandrāpīḍa, and again in the description of Puṇḍarika (P. L. Vaidya Edition, paras 65 and 142). In the Harivaṁśa it is used twice, 1.41.34, 3.34.16. In the latter instance Nilakaṇṭha rightly translates *Ruchaka* as *Bhūṣhaṇa*, an ornament. In fact the Hv. repeats the Veda-pāda verses in two places. The Medinī gives *Nishka* as a synonym of *Ruchaka* ('रुचको बीजपूरे च निष्के दन्तकपोतयोः). The pendent lower lip with a *nishka* or *ruchaka* in the middle may be seen in several of the Ajanta paintings.

32. *Pravargyāvarta-bhūṣhaṇaḥ*— The whorls of hair on the chest of Varāha which make for its beauty are compared to the *pravargya* or the big milk-pot into which hot butter is poured, giving rise to high flames. *Pravargya* is also called *Gharma* or *Mahāvīra*. The whorl of hair is also called *Deva-maṇi* and a number of them, i. e. five, in the front portion of a horse's chest were together known as *Śrī-vriksha* and a horse beautified with them was called *Śrī-vrikshakī* as mentioned in Māgha, 5, 56 and Daṇḍin's Avanti-Sundarī, p. 94. A series of such whorls (*āvarta-bhūṣhaṇa*) is compared to the flames rising from the *Pravargya* vessel.
33. *Nānāchhandogatiputhaḥ*— The various forms of movements of Varāha are compared to the different metres.
34. *Guhyopanishadāśanaḥ*— This seems to be the most approved reading, a variant *Nishadāśanaḥ* in some MSS. of the Matsya being surely corrupt. *Guhyopanishad* appears to be in the case of *Yajña* a

reference to the *Vidatha* sessions of the priests in which only a few knowledgeable persons took part and discussed the mystical meanings of the sacrificial ritual. The exchanges and discussions at these assemblies became the Upanishads in which the secret meaning and mysterious knowledge were incorporated. This aspect of the sacrificial session is compared to the particular posture of the animal at the time of mating. *Āsana* generally is a seat, but also has a reference to the erotic postures.

35. *Chhāyāpatnī-sahāyāḥ*— Chhāyā is compared to the female Śakti of Varāha. Just as in the sacrifice the Yajamāna is accompanied with his wife, similarly God Varāha has *Chhāyā* as his consort. This is a somewhat difficult statement because *Chhāyā* is the wife of Sūrya, also called Savarṇā. She was the shadow or counterpart of Samjñā. Why it should be mentioned as the female partner of Varāha is a question. The answer, however, lies in the fact that in the mind of the author of the Yajña-Varāha conception, the Primeval Boar is the same as Sūrya.

10. Symbolical Meaning

YAJÑA-VARĀHA, ITS MEANING— The elaborate imagery describing *Yajña* as Varāha may be due to Purāṇic ingenuity to produce an impressive literary effect, but originally Yajña-Varāha is an entirely Vedic conception having a profound meaning with reference to Vedic cosmogony. The Vāyu Purāṇa sets the ball in motion by making the statement that Brahmā Prajāpati entered the waters of the *Ekārṇava Samudra* or the Primeval Ocean in the form of Vāyu :

ब्रह्मा तु सलिले तस्मिन् वायुर्भूत्वा तदाचरत् । ६।७

जलक्रीडासु रुचिरं वाराहं रूपमस्मरत् । ६।११

This statement is extremely thought-provoking and helpful and the author of the Purāṇa has extracted it from the Brāhmaṇa literature :

आपो वा इदमग्रे सलिलमासीत् ।

तस्मिन् प्रजापतिर्वायुर्भूत्वा अचरत् ।

स इमामपश्यत् । तां वराहो भूत्वाहरत् । (Tait. Br. 1. 2. 1. 3, Sāyaṇa)

Although the statement is there, but the real meaning is not clear and requires to be fully explained. Who is Prajāpati ? Why did he assume the form of Vāyu at first and subsequently of Varāha ? What is Earth and where was it concealed ? From which place was it lifted or rescued by the Primeval Boar ? In order to explain these questions in their background of Vedic cosmogony we might set forth the following arguments :

1. Meaning of *Ekārṇava* ;
2. Meaning of Prajāpati as Vāyu ;
3. Meaning of Vāyu as Varāha ;
4. Meaning of Varāha as Sūrya ;
5. Meaning of Varāha as *Trayī-vidyā* (*Trayīmaya Saṅkara rūpa*, Bhāgavata 3.13.41).
6. Meaning of Varāha as all-Gods (*Sarvadēvamaya Varāha*, Kūrma 1.16.82).
7. Meaning of Varāha as a fat-dripping jar of butter (मेदुरघृतकुम्भ, ŚB. 5.4.3.19).
8. Meaning of Varāha as *Munyu*, the wrathful form of Prajāpati or Rudra (TB. 1.7.9.4).
9. Meaning of Varāha as Emusha (एमुष R.V. VIII. 77.10 ; एमुष ŚB. 14.1.2.11).
10. Meaning of Five Varāhas (*Pañcha-Varāhukī-vidyā*).
11. Meaning of Varāha as *Satya* and *Dharma* (Matsya, 249.69).
12. Etymology of Varāha as *Vara* and *Ahaḥ*.
13. Varāha as *Prishad-ājya*, minute 'globules of butter (RV. X. 90.8).
14. Why the cows are called Vārāhī ?
15. Varāha as *Sahoja-Agni* produced by friction (*Manthana*).
16. Varāha as Bhṛigu and Aṅgiras.

We may now offer an explanation of the arguments stated above, covering the wide field of Varāha conception in Vedic and Purāṇic literature.

(1) EKĀRṆAVA— From the story as related in the Purāṇas it is evident that the conception of Varāha was rooted in the doctrine of *Ekārṇava* which was the same as *Salilam*, *Āpaḥ*, *Samudraḥ*, *Amḥaḥ* of the Vedas. The idea is that the cosmos was concealed in the womb of its First Cause which was unmanifest, and is spoken of as the Primeval Ocean both in the Vedas and in the Purāṇas. The whole world existed under the *Ekārṇava Samudra* (Harivamśa, 3.10. 31-34, Viṣṇu 1.3.24, and many other texts including the Matsya 2. 10. 14). I have discussed this doctrine in detail in my Hiranyagarbha paper and also shown its intimate relationship with the *Hiranyagarbha-vidyā* PURĀṆA Bulletin, Vol. II. pp. 285-306; also 'sparks from the Vedic Fire, pp. 14-28). The basic idea is that within the womb of the Primeval Waters the cosmos existed somewhere in an unmanifest or invisible form. It is distributed all over the waters of that Ocean and some elemental force was required to bring it to a focus. The whole cosmos is symbolised as *Prithivī*, the Mother of all that exists.

(2) PRAJĀPATI— Prajāpati is the Creator or Brahmā, i.e. the force which makes the germ of the world develop into its manifest form. The foetus in the mother's womb is subject to the law of growth (*Bṛīhanna*) and the same is called Brahmā. It is virtually the same as Nārāyaṇa (ब्रह्मा नारायणात्मकः, Viṣṇu 1.3.24). He is the highest *Brahman* (*Paramaḥ Paramātmā*) and has two aspects, viz. *Vyakta* and *Avyakta*. In his unmanifest state Prajāpati is beyond the categories of time and space, but for the sake of creation he assumes a relative form called *Vyakta* which is the aggregate of the Three Guṇas. The interaction of Prajāpati with *Ekārṇava* is explained in several ways. Prajāpati enters into the Waters as the Primeval force which brings about the churning of the Ocean and produces the Fire which existed in the beginning (*agre agniḥ*) and from which subsequent creation takes place. Fire is the deity of *Yajña* and thus Prajāpati's

incarnation or emergence from the depth of the Primeval Ocean is an act of *Yajña*.

(3) VĀYU— How the Churning of the Ocean or the first agitation of the still Waters of dissolution is effected was a question present in the mind of the Vedic and Purāṇic writers. They speak of it in diverse ways. Firstly, they conceive of Prajāpati as taking the form of Vāyu which causes a current in the midst of the still waters. This is the same as *Manthana* or friction which results in generating particles of heat or fire. This is conceived of as Vāyu which symbolises in Vedic terminology the principle of movement. In the Upanishads there are two symbols, viz. Ākāśa for *Sthiti* or rest, and Vāyu for *Gati* or movement. The Brāhmaṇas explain these two symbolised as *Yat* and *Jūh* (एष (वायु) हँ यन्नेवेदं सर्वं जनयति एतं यन्तमिदमनुप्रजायते, तस्माद्वायुरेव यजुः । अयमेवाकाशो जूः, ŚB., 10.3.5.1-2).

Thus the principle of Vāyu was first engendered within the Waters of creation and produced movement (*gati*).

(4) SŪRYA— The principle of movement produced profound stirrings spoken of as *Manthana*, a deep churning in which nothing is outside the eddies or dynamic spiral gyrations which pull the scattered particles of fire within a prescribed field. This is a regulated movement comprised of the triple forces, viz. centrifugal or going away from the centre, centripetal or coming towards the centre and the latent force in which these two are merged. The restful centre is known as *Brahmā*, the outgoing force as *Indra* and the incoming as *Vishṇu*. It is symbolically described as a rivalry between Indra and Vishṇu (इन्द्रश्च विष्णो यदपस्पृचेताम्); they are interlocked in opposition for mutual victory (उभा जिग्यधुः), but none vanquishes the other (न पराजिग्ये कतरश्चनैनौ, RV. VI. 69. 8). Their dynamic colliding movements create the Three Thousands, three divisions, or trinitarian patterns, of Triadic Infinities (त्रेधा सहस्रं त्रि तदैरयेयाम्). These deities or forces exist in each centre where dynamic movement is the main quality. Nothing can be created or made manifest without the inter-action of these three forces. This is the principle which

was known in Vedic times as *Trayī-vidyā*, the triadic doctrine that is the bed-rock of Vedic and Purāṇic metaphysics. I have dealt with the doctrine of *Trayī* at length in my book entitled *Vedic Lectures* (pp. 21-41). By the force of this regulated movement which is symbolised as a perfect circle or rotating wheel (*Vṛitta Chakra*, RV. I. 155.6), heat which was in the beginning distributed in equilibrium becomes effective at a point. Its particles come closer on account of friction and become effective as temperature. The ball of fire thus thrown up by the world-building forces or the churning of the Primeval Ocean is visible to our eyes as Sūrya in heaven, named Mārtapda or Hiranyagarbha Prajāpati, and Vaiśvānara on earth. He is the same as *Trayī-Vidyā*, as stated in the Śatapatha Brāhmaṇa—What is seen as the blazing fire in the solar orb is nothing else than *Trayī-Vidyā* (‘सैषा त्रय्येव विद्या तपति’ ŚB. 10. 5. 2. 2; also 4. 6. 7. 1). Thus to the Ṛishis from the outset Sūrya became the symbol of the Cosmic Fire, of the divine Heat (*Devaushnya* देवौष्ण्य), of the Primeval Fervour (*Agraja Tapas*, *Abhiddha Tapas*, RV. X. 190.1) of Prajāpati which is the foremost powerful agent of creation. As we shall see Sūrya is Varāha, and that is why Chhāyā is mentioned as the consort of Yajña-Varāha (*Chhāyā patnī*). Sūrya is not the physical ball of fire, although that also is always implied, but Sūrya is the great light called *Brahman* (ब्रह्म सूर्यसमं ज्योतिः, Yajur, 23. 48), the source and centre of cosmic consciousness of which a ray is present in each individual centre as *Vivānara* Fire (अयमग्निर्वैश्वानरो योऽयमन्तःपुरुषे, ŚB. 14.8.10.1).

(5) VARĀHA AS TRAYĪ-VIDYĀ— It is thus clear from the above that Varāha, Sūrya and Trayī refer to an identical principle which is three-fold movement. In Vedic terminology this is also called *Ṛig*, *Yajus* and *Sāman*, where *Ṛig* is the diameter (*Piṇḍa* or *Mūrti*), *Sāma* is the circumference or *Maṇḍala* and *Yajus* is the vibrating centre (*gati*) :—

ऋचा मूर्तिः, याजुषी गतिः, साममयन्तेजः । (GB. 1.2.9)

ऋग्भ्यो जातां सर्वशो मूर्तिमाहुः सर्वा गतिर्याजुषी हैव शश्वत् ।

सर्वं तेजः सामरूप्यं ह शश्वत् सर्वं वेदं ब्रह्मणा हैव सृष्टम् ॥ (TB. 3.12.9.1)

(6) VARĀHA AS ALL-GODS— The epithet *Sarvadevamaya* used for Varāha in the Kūrma is significant because once Agni or Sūrya is created as a result of the churning of Waters or of the mother-principle, all the powers in heaven and earth become effective in that centre. This is the cardinal Vedic idea and therefore Agni is called *Sarvadevatāḥ* (अग्निः सर्वा देवताः, AB., 2.3) and Sūrya as *Viśva-devya* (विश्वदेव्यावता, RV. X. 170.4) This is also right, since Prithivī is lifted by Varāha from the Ocean and she symbolises the womb of the Mother or Infinite Nature and therefore all the forces or powers that function in the cosmos have their existence in the source or mother's womb.

(7) VARĀHA AS GHṚITA-KUMBHA— The ŚB leads us a step further in clarifying the imagery of Varāha by saying that Varāha is a Fat-dripping animal (*Medura Ghṛita-kum'ha*):—
अग्नौ ह वै देवा घृतकुम्भं प्रवेशयाञ्चकुस्ततो वराहः संवभूव, तस्माद्वराहो मेदुरो घृताद्धिसंभूतस्तस्माद्वराहे गावः संजानते स्वमेवैतद् रसमभिसंजानते, (ŚB. 5.4.3.19). 'Now the Gods once put a pot of *ghṛita* in the fire. Therefrom a Boar was produced; hence the Boar is full of fat, for it was produced from *ghṛita*. Hence also cows readily take to a boar, 'it is indeed their own essence or life-sap.' Obviously the Boar is an animal in which thick layers of fat underlie the skin. But this is only superficial, the real meaning is that Sūrya is the Fat-dripping animal from whose fat the cosmos is being created. The dripping fat is the temperature of its rays, the heat radiated by the Sun throughout space, and this is true not only with respect to our Sūrya but to millions and billions of other Suns in space, all of which are dripping this symbolical fat (*Vapā* or *Medas*) from which creation in different forms is taking place. *Medas* or fat is the same as *Medha*, the offering or oblation by which the sacrifice is accomplished (मेदो वै मेघः, ŚB 3.8.4.6). To complete a sacrifice some animal must be immolated. Who is the animal of the cosmic *Yajña*? It is verily Sūrya, the sacrificial horse in the cosmic *Aśvamedha* who is being depleted of his fat or heat. He is called *Aśva*, the Horse, because he is an exemplar of movement.

What is the symbology of *Ghṛita*? The answer is that *Ghṛita* is but another form of fire, because it is an obvious fact that fire is kindled by butter and extinguished by water. Prior to creation there was an Ocean of water which had no butter in it concentrated at one place, because the heat was equally distributed. This Ocean of Water was converted into an Ocean of Milk (*Kṣhīra-sāgara*) for the sake of creation. Conversion of water into milk is genuine motherhood. Motherhood is symbolised as cow. When the cow gives birth to a calf it also produces milk in her teats. Thus *Ghṛita*, *Gāvaḥ*, *Medas* are connected symbols and all of them are related to *Sūrya* which is also spoken of as Calf of the Mother-Cow, or Infinite Nature. Now *Sūrya* is conceived of as a potful of butter, in which form Prajāpati as Varāha, the fat-dripping animal, has become manifest to our eyes. The Brāhmaṇa-writers refer several times to inter-relation of *Ghṛita* and Agni :—

‘तेजो वा एतत् पशुर्नाम यद् घृतम्’ AB. 8. 20.

‘आग्नेयं वै घृतम्’ ŚB. 7. 4. 1. 41.

‘एतद्वा अग्नेः प्रियं घाम यद् घृतम्’ Tait. B. 1. 1. 9. 6.

(8) VARĀHA AS MANYU— Once the symbolism of Varāha as Agni and *Sūrya* is established the transition to Rudra as Varāha is quite natural, for Rudra is many times spoken of as Agni in the Vedas and Brāhmaṇas (‘यो वै रुद्रः सोऽग्निः,’ ŚB. 5.2.4.13 ; ‘अग्निर्वै रुद्रः,’ ŚB. 5.3.1.10 ; त्वमग्ने रुद्रः, RV. II. 1.6).

Indeed the identity of Rudra with Agni was a patent fact of R̥gvedic thought and is repeated in many mantras. Rudra is conceived of as *Manyu*, the wrathful one (Yajur., 16.1. ‘नमस्ते रुद्र मन्यवे’). Of the animals Varāha also is full of much wrath (‘पशूनां वा एष मन्युर्दं वराहः’ Tait. B. 1.7.9.4). In the R̥gveda Rudra is spoken of as the heavenly Varāha having *Kaparda* locks on his head. There is again a reference to Varāha as *Sūrya*, who is the same as Rudra.

As a matter of fact the emergence of *Manyu* from within the womb of Waters is a significant fact for the Vedic R̥ishis, since *Manyu* is the principle of individuation, or the individual

mind, which is the same as *Ahaṅkāra*, the Ego. Unless this unique centre of consciousness is produced in the midst of the Universal, there can be no manifestation of life, for which *Manyu* of Varāha or of Agni or of Rudra is essential.

(9) VARĀHA AS EMŪSHA — *Emūsha* (एमुष in the R̥gveda, एमुष later) as the name of Varāha first occurs in the R̥gveda (RV. VIII, 77.10, I. 61.7 ; also इयतीह वा इयमग्ने पृथिव्यास प्रादेशमात्री तामेव इति वराह उज्ज्वान सोऽस्याः पतिः प्रजापतिः, ŚB. 14.1.2.11 ; Macdonell, JAOS, 1895, p. 186). *Emūsha* is a symbolical term composed of three elements, *ā* plus *m* plus *usha* (आ+ईम्+उष from the root वस्), 'that which envelopes this (earth or the cosmos).' It is a pointer literally to the same doctrine of *Trayī* which enters into the womb of the Waters and by its churning force draws into its field the scattered particles of fire, earth or matter and solidifies them into a compact mass round a fixed centre controlling a spiral revolving force.

(10) PAÑCHA-VARĀHAKĪ — The Vedic conception of creative modality comprises the five fold pattern of Svayambhū, Parameshthī, Sūrya, Chandra and Pṛithivī, the first two being unmanifest and the last three manifest. They are known as *Pañcha-pura*, *Pañcha-jana*, *Pañcha-kṛishṭi*, *Pañcha-deva* or the Pentadic scheme of creation. Each one of these has its Varāha or the enveloping principle by which their respective forms (*Mūrti* or *Piṇḍa*) are held fast together round a fixed centre which does not permit the force to disintegrate and the forms to disrupt. These are together known as *Pañcha-Varāhas* as follows :—

- (i) Svayambhū as *Ādi-Varāha*
- (ii) Parameshthī as *Yajña-Varāha*
- (iii) Sūrya as *Sveta Varāha*
- (iv) Chandramā as *Brahma-Varāha*
- (v) Pṛithivī as *Emūsha-Varāha*

All these are the same as the five *Prāṇas* which are the essential life-principles manifested in Matter. Thus the *Pañcha-Varāhākī* princile is not different from what is known as *Pañcha-*

kośa and *Pañcha-Prāṇa* and which are the support or mainstay of the *Pañcha-bhūtas* or *Kṣhara Brahman*.

(11) VARĀHA AS SATYA AND DHARMA— In the Matsya an epithet *Satya dharma-mayaḥ* has been used in describing the Yajña-Varāha. Now Sūrya as produced from the womb of the Waters of creation is the symbol of *Satya*, which has rather a scientific meaning as the principle of movement which is regulated from a centre, that which has a Heart (*Hṛidaya*), which controls its corporeal or material form. Sūrya is such a centre and therefore called *Satya*. *Yajña* itself is *Satya* :

आप एवेदमग्रः आसुः । आपः सत्यमसृजन्तः तद्यत् तत्सत्यम्, सत्यमसौ आदित्यः

(ŚB. 14. 8. 6 ?).

In the very beginning of an *Ishṭi* the Yajamāna takes the vow of moving from untruth to truth, by means of Yajña ('इदमहमनुतात् सत्यमुपैमि'). The Purāṇas give to the Varāha incarnation the name of *Dharma* :

जलक्रीडामु रुचिरं वाराहं रूपमस्मरत् ।

अवृष्यं सर्वभूतानां वाङ्मयं धर्मसंज्ञितम् ॥ (Vāyu 67.)

Thus the *Satya* principle of *Yajña* has its counterpart in the *Dharma* of Varāha.

(12) ETYMOLOGY OF VARĀHA— The word *Varāha* may be split into *Vara* and *Aha* giving the etymology as 'वृणोतीति वरः' 'अहोतीति अहः'. The significance is to refer to the principle of force which envelopes, finitises or prescribes a limit to an undefined field and by its controlling potency gives form to that which was formless and creates a system of forces and counter-forces, regulated or balanced according to a magnetic rhythm. Now this principle is best illustrated in Sūrya and its solar system and therefore the main Varāha form is exemplified in Sūrya.

(13) VARĀHA AS PRISHDĀJYA— The R̥gveda mentions that there was a shower of globules of butter from the *Sarva-hut* sacrifice of Prajāpati ('तस्माद् यज्ञात् सर्वहुतः संभृतं वृषदाज्यम्' RV. X. 90. 8). The meaning of this statement should be clearly understood in the context of *Sṛishṭi-vidyā*. The *Sarva-hut* sacrifice

eters is the cosmic *Yajña* ('विश्वं भुवनानि जुह्वत्' RV. X. 81. 1) in which Prajāpati made a total offering of himself, that is all his powers and modalities have become incarnate in his creation. When he wished to perform this *Kāmpa Yajña* (Wish-fulfilling Sacrifice), the first phenomenon that occurred was the collection of the distributed sparks of fire or particles of heat at individual centres. This is referred to as *Prishadājya*, the shower of minute particles of butter. The simile started from the churning of milk as pointed out above, the Ocean of Milk signifying the principle of motherhood. In the father there is the principle of Agni and in the mother of Soma, the body of both is churned and their union results in fecundation by the principle of *Prishadājya*. There can be no creation without the 'rain of butter' from the father principle in the womb of the mother. The R̥gveda referring to the clouds of creativity or to Golden Birds rising from the ocean of Varuṇa, distinctly mentions that as a result of the Birds fluttering their wings and splashing drops of water the whole earth is moistened with molecules of butter (घृतेन पृथिवी व्युद्यते, RV. I. 164.47). The meaning of *Ghṛita* is clear in Vedic symbology; it refers to *Retas* or the seed both in the individual (रेतः कृत्वाज्यं देवाः पुरुषमाविशन् AV. 11.8.29) and cosmos ('भुवनस्य रेतः', RV. I. 164.36).

What was the source of this rain of butter? The answer to the question is that Sūrya is the *ghṛitakumihā* or the fat-dripping Varāha, from which the showers of butter or particles of heat or Agni are being scattered.

(14) COW AS VĀRĀHĪ— From the above explanation it will be clear that there is ample justification for the cows to be looked upon as Vārāhī, i. e. the containers of milk and butter or of the Varāha forces which create the cosmic seed. There are such cows or forces in the cosmos and there is such a cow in each individual centre which at its proper time converts the ocean of water into an ocean of milk for the sake of creativity or the effective principle of motherhood. In fact in the marriage ritual the bridegroom is symbolised as Varāha, i. e. the personified form of Agni or seed or the globules of butter, which will function as the fecundating power for the progenition of the child.

(15) VARĀHA AS SAHOJA AGNI— We have spoken above of the principle of churning or *Manthana* which is responsible to generate a spiral movement and thereby create currents of Burning Water or Boiled Milk. This force is known as *Sahas* and therefore Agni that is produced by the drilling friction of the two churning sticks is called *Sahoja*. Agni exists in each centre in a latent form until its flame becomes visible by friction. The same phenomenon happens in the process of creation described above. When Vāyu entered the womb of Waters and generated frictional currents, fire was produced and the same is Varāha as stated in the Vāyu Purāṇa. Therefore from the cosmogonical point of view both Vāyu and Agni or Sūrya are names of Varāha. In fact it is one Deva Agni who assumes three forms as Agni, Vāyu and Āditya. This is why Varāha is the same as *Trayī* and the Bhāgavata actually calls it *Trayīmāya Saṅkara Rūpa* (Bhāg. 3. 13. 41).

(16) VARĀHA AS BHRIGU AND AṅGIRAS— The primeval Waters Āpaḥ are spoken of as comprised of the two principles of heat called Aṅgiras and cold called *Bhrigu* :

आपो भृग्वङ्निरोरूपमापो भृग्वङ्निरोमयम्,
सर्वमापोमयं भूतं सर्वं भृग्वङ्निरोमयम् ।

अन्तरेते त्रयो वेदा भृगूनङ्गिरसोऽनुगाः ॥ (Gopatha, 1.1.39)

This is just using a mythical language for a scientific truth and it amounts to saying that the First Cause of creation comprised the two principles of *Agni* and *Soma* or *Ghrāṁsa* and *Hima*, i.e. the Plutonian and the Neptunist principles of Fire and Water (आपोभूयिष्ठाः and अग्निभूयिष्ठाः, RV. I. 161.9). The fact is repeated many a time in the Vedas. Therefore it is quite consistent to speak of the two principles of Bhrigu and Aṅgiras as making up the First Cause called *Āpaḥ*. The only feature is that in the state of rest or the unmanifest condition the heat or fire is withdrawn into its substratum of water or cold, that is, *Aṅgiras* is concealed by *Bhrigu*, but by the power of *Trayī-vidyā* or the triple forces as explained above movement generates friction and *Agni* or *Aṅgiras* becomes effective. Therefore the

Gopatha rightly says— अन्तरेते त्रयो वेदा भृगुर्नङ्गिरसोऽनुगाः (GB. 1.1.39). Here comes the importance of *Trayī-vidyā* or the three Vedas, in other words Varāha who is none other than Agni or Hiranyagarbha or Sūrya or Nārāyaṇa. This is the meaning of the great legend of Varāha incarnation which the Purāṇas accept as the principal motif in the scheme of *Śiṣṭi-vidyā* for which they have adopted a rich symbolical terminology.

11. Hiranyāksha

The Asura of the Golden Eye is said to have stolen the earth and to have concealed it under the primeval flood. This refers to the incipient stage in which *prāṇic* manifestation had not become effective, although it existed *in principio*. It is the principle of *Varāha* which conquers the Asura and bringing the Golden Eye in his power gives an initial push to the creative process. Prithvī or Bhūdevī represents motherhood not only of our limited world but of the whole creation. She is the *Yoni* or Womb, namely primordial *Prakṛiti* or *Pradhāna* in which the Self-existent Creator, Svayambhū, deposits his germ. This womb was seized by the Asura, but even he had the eye of gold namely *Hiranya* or *Prāṇa*, which finally becomes the sprouting germ opening on to the conscious world. In the Purāṇas Hiranyāksha and Hiranya-kaśipu are two Asura brothers, for whom Viṣṇu incarnated as Varāha and Nṛsiṃha, whose birth and exploits are usually narrated one after another. Hiranyāksha is the symbol of creation *ab intra*, in the stage of *Prāṇa*, and Hiranya-kaśipu of the same *ab extra*, on the plane of *Prakṛiti* (Matter) which becomes the *kaśipu* or golden cushion of life or consciousness.

12. Varāha and Uchchhisṭa

The Vedic idea about the creation is that it is the *Uchchhisṭa* or overflow from a conscious center of *Prāṇic* energy which is perfect and full in its intrinsic nature and is called *Sahasra*, *Ananta*, *Pūrṇa*, 'Plenum'. From this source a portion becomes separated as its surplus (*Uchchhisṭa*). The transcendent *Brahman* is called *Brahmaudana* and the surplus

portion *Uchehhishta* or *Pravargya*. The rejected portion (*Pravar-gya*) which separates or drops out from its immortal source is the mortal cosmos. Prajāpati so arranged his affairs that *Brahman* continues to live on his immortal food known as *Brahmaudana*, but at the same time he creates out of His own Self a centre which becomes the Eater (*Annāda*) of the mortal food (*Anna*), i.e. cosmic matter. It is *Sūrya* in the form of *Varāha*. The symbolism is very emphatic, because of all animals *Varāha* is the creature *par excellence* who eats the *Pravargya* portion of the food as it is rejected out of the body of a living Prāṇic centre. *Sūrya* is called *Varāha*, because as *Kāla* or *Saṁvatsara* (Time) it is eating the whole world, but on the other hand as *Satya-Nārāyaṇa* it is also organising and substantiating the energy radiated by its own immortal centre, which is *Brahman*. These are all primeval ordinances (*Prathamāni Dharmāni*) and expressed through more than one symbolism that may be profitably pursued for fuller clarity of the problem. The quint-essence of the whole conception of *Yajña-Varāha* is that there are two stages in the evolution of the cosmos. First is the existence of the first cause called *Samudra*, *Ekārṇava*, *Salilam* etc., and secondly the emergence of *Agni*, *Prāṇa*, *Hiraṇya*, *Sūrya*, *Nārāyaṇa*, *Hiraṇyagarbha*, *Yajña*, *Veda*, all of which are the same as *Varāha*. The *Rigveda* puts the two stages in a *sūtra* form :—

अत्रा समुद्र आगूढं सूर्यमजभर्तन (RV. 10. 727.)

When the *Devas* like *Yatis* made a whirling dance with innumerable worlds as their foot-steps, they threw to the surface *Sūrya* who was concealed under the depth of the ocean. This ocean in the *Varāha* story is also called *Rasātala* and *Varāha* is named *Ādi-Purusha*, Primeval Being, whose main attention in ceation is to redeem the opposite mother-principle called *Bhūdevī*, *Prithvī*, *Virāj*, *Prakṛiti*, *Mahat*, *Yoni*, etc. The union of the two parents namely *Svayambhū* and *Virāj* or *Nārāyaṇa-Varāha* and *Bhūdevī* leads to cosmic creation. This was an important theme in the philosophy of the *Pāñcharātra-Bhāgavatas* to which *Kālidāsa* has drawn pointed attention :—

रसातलादादिभवेन पुंसां भुवः प्रयुक्तोद्वहनक्रियायाः ।

अस्याच्छमम्भः प्रलयप्रवृद्धं मुहूर्तवक्त्राभरणं बभूव ॥

(Raghuv. 13.8)

Also, विलोलयामास महावराहः कल्पक्षयोद्वृत्तमहार्णवाम्भः ।

(Raghuv. 7. 56)

13. Mahā-Varāha in Indian Art

The most conspicuous example of Mahā-Varāha lifting the earth from the ocean is found at Udaigiri in the rock-cut temple excavated in the time of Chandragupta Vikramāditya. In the age of the Guptas the Varāha exploit was known as *Saukara-siddhi* (Prākṛita passage in पादताडितकं, श्लो० ६०). What actually happened was the conquest of the vast area including Aparānta, the Śaka kingdom of Saurāṣṭra and Gujarat, and Malava, that was considered to be an extraordinary achievement, almost superhuman, which only the Emperor was able to accomplish because he represented the glory of Mahā-Varāha, the Primeval Boar. This idea caught the imagination of the people. The political inspiration and the metaphysical conception agreed well with each other about which the authors of the Purāṇas and the Kāvya made their inspiring contributions.

What we find at Udaigiri is a rock-cut image of Varāha of colossal size, standing as a powerful human figure with a boar's head shown in profile. He supports the Earth goddess on his folded left arm. The figure is extremely well-built and wears a long lotus garland, which in the Gupta age was called *Kinjalakini*, (किञ्जल्किनी) and consisted of one thousand lotuses (Devī-Māh. 5. 51; Matsya, 247.50). In front of the Varāha is the figure of the cosmic serpent Ananta Śeṣha, literally the Infinite Substratum, who is supporting the Primeval Cod. By his side is the figure of Garuḍa with an eagle's head and holding a serpent in his hands. In the next panel the political idea is illustrated in an emphatic manner. Above is a scene of the descent of Gaṅgā and Yamunā from heaven and mingling their waters in the ocean. This is exactly a picture of Antardvī

or Madhyadeśa, the homeland of the Gupta empire. The river goddesses are depicted both in their natural and human form, first as two mighty streams taking their rise from the heavenly world shown here with divine dance and music ; and on the earth they are again shown in a human form (मूर्ते गङ्गायमुने, कुमार सं० ७।४२) i. e. Gaṅgā standing on *makara*, and Yamunā on *kacchhapa*, both holding in their right hands Full Vases (*Pūrṇa-Ghaṭa*). This is one of the happiest representations in Indian art pregnant with so much meaning.

In the wide space below is depicted the Primeval Ocean (*Ekārṇava*) in the form of high rippling waves (प्रलयप्रवृद्धमम्भः). At one end stands a royal figure who seems to be the Emperor himself, viz. Chandragupta, politically identified with Mahāvarāha and referred to as 'Deva' by his contemporaries, since he made the country free from foreign domination of the Śakas. At the opposite end stands Bhagavān Samudra, Lord of the Ocean shown in human form and facing the king, both of them worshipping the mighty Varāha figure.

14 The achievements of Chandragupta Vikramāditya

They square up to the above representation. In addition to his exterminating the vestiges of foreign rule he extended the limits of his empire up to the ocean (महोदधि) on the east and the sea on the west by his conquests of Vaṅga and Aparānta respectively. His gigantic programme of consolidation of territory (वरणिबन्ध) included direct conquest of the north west upto Bālhiika or Bactria on the Oxus (cf. तोत्वा सप्त मुखानि येन समरे सिन्धुर्जिता बाल्हिकाः) and a system of peaceful alliances with kings of the South (referred to as प्रस्वापन by Kālidāsa, Raghu. 7.), i.e. 'restoration of their autonomy or sovereignty' which had been disturbed by Samudragupta and by this his fame perfumed the waters of the south sea (यस्याद्याप्यविनास्यते जलनिधिर्दोषानिलैर्दक्षिणः, Mehrauli Pillar Inscription of Chandra).

The Purāṇa writers followed these political intimations with their inspiring exposition of the Mahāvarāha conception

on a philosophical plane, which met with national approval. We also find the representation of Varāha and Bhūdevī in Chālukyan art at Badami, and in Pallava art in the Varāha Maṇḍapa at Mahabalipuram in the South. This political imagery was repeated five hundred years later and applied to the Gurjara-Pratihāra king Bhoja (836-885 A. D.), who issued his Ādi-Varāha silver coins in large numbers bearing a replica of the Udaigiri figure on one side and 'श्रीमदादिवराह' on the other.

15. Varāha as Prajāpati

It will be clear from the above that the Purāṇic exposition of Varāha in more ways than one was rooted in the Vedas. The Atharva speaks of an intimacy between Varāha and Pṛithivī:

वराहेण पृथिवी संविदाना सूकराय विजिहीते मृगाय । (Atharva, 12. 1. 48)

"The Earth Goddess loves the Varāha and opens herself for the wild Boar." When the Brāhmaṇa-writer identified Varāha with Prajāpati (स प्रजापतिः वै वराहो रूपं कृत्वा उपन्यमज्जत्, TB. 1. 1. 3. 6), the whole gamut of Vedic symbolism associated with Prajāpati was invoked. Therefore, it is valid to speak of Varāha as Sūrya, Nārāyaṇa, Prāṇa, Hiraṇyagarbha, Agni, Indra, etc., the principle of Life or Consciousness, which enters the *First Cause* or Primeval Ocean and rescues from its depths the Earth or the principle of cosmic motherhood with whom Varāha consorted. That is what is meant by the Earth unveiling her body for the Varāha, as a bride for her husband.

16. Boar Myth in Ancient Greece

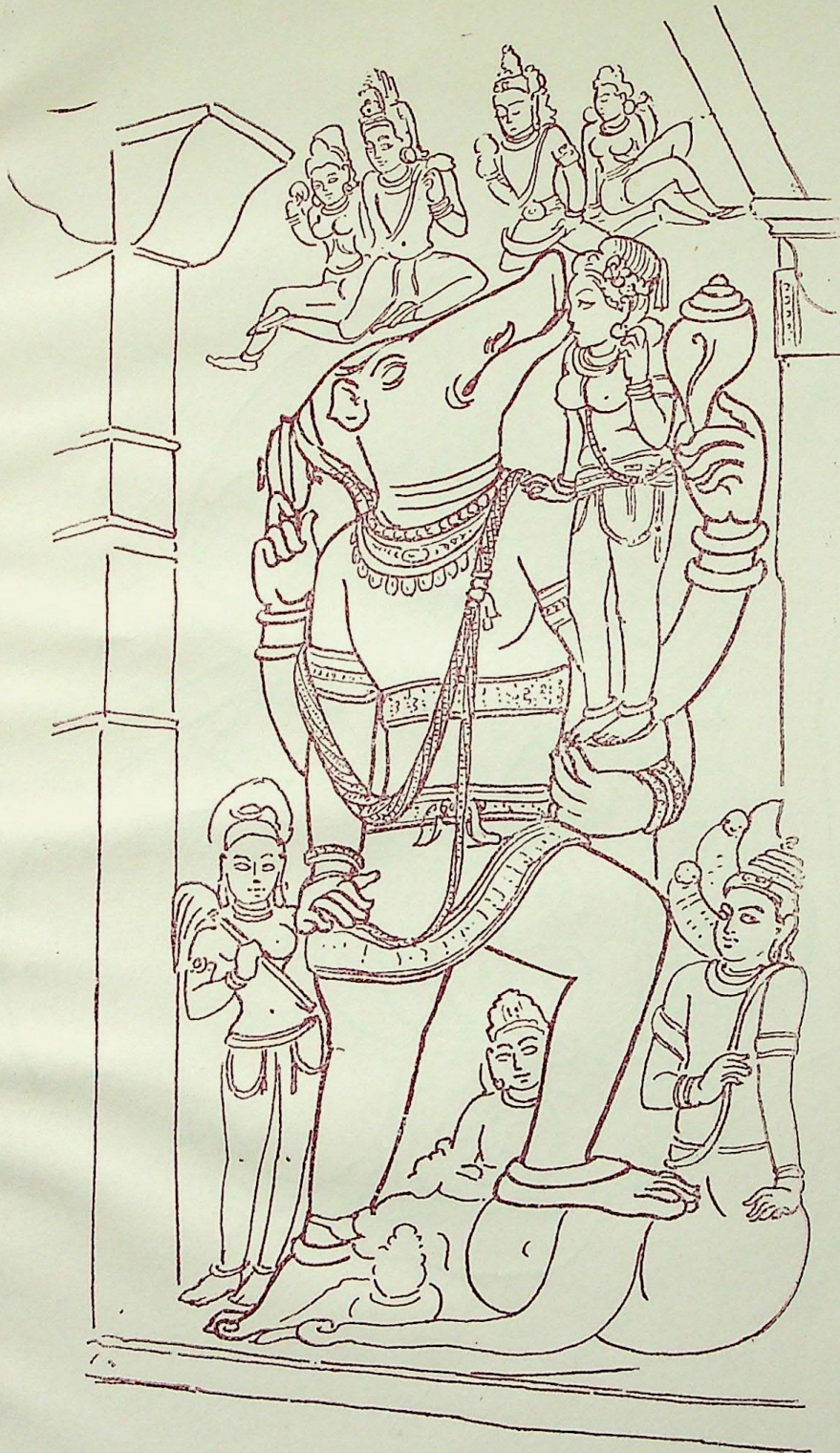
Dr. Gonda has drawn attention to an interesting ceremony called 'Eidopfer' described by Homer, in which a wild boar was sacrificed as an offering to Zeus, the Earth and the Sun. (J. Gonda, *Aspects of Early Vismuism*, p. 137). He also traces many other references to the boar in Nordic, Celtic and Austric myths and cults. It should, however, be cautioned that an anthropological approach to the problem is barren and inadequate to explain the Vedic and Purāṇic evidence. Here Varāha as Prajāpati furnishes the key to unlock the mystical truth. It is a complete spiritual answer in accordance with the Indian tradition.

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PLATE I

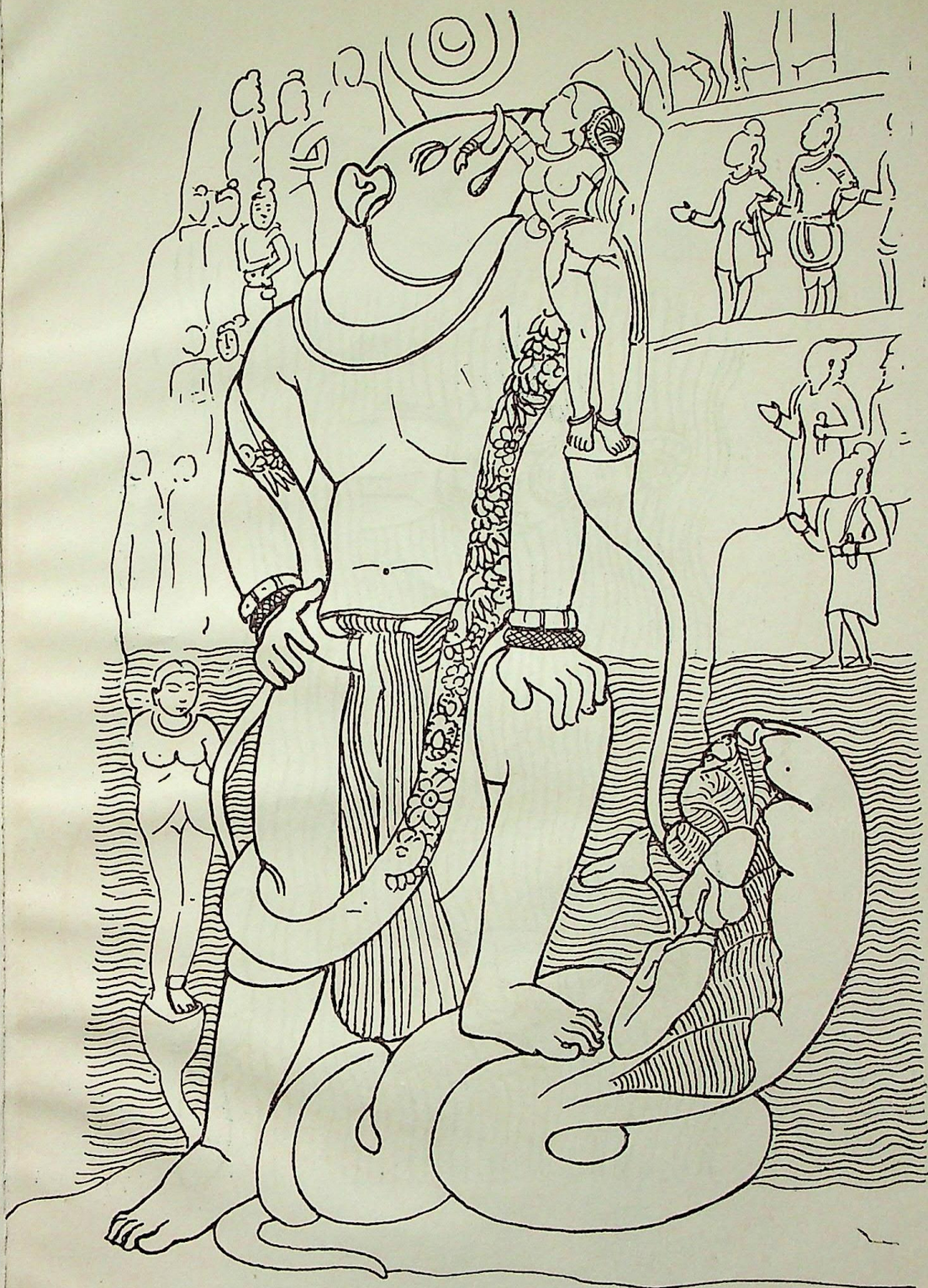


Mahā-Varāha Image in the Daśavatāra Cave at Ellora ; Eighth Cent. A.D.

PLATE II

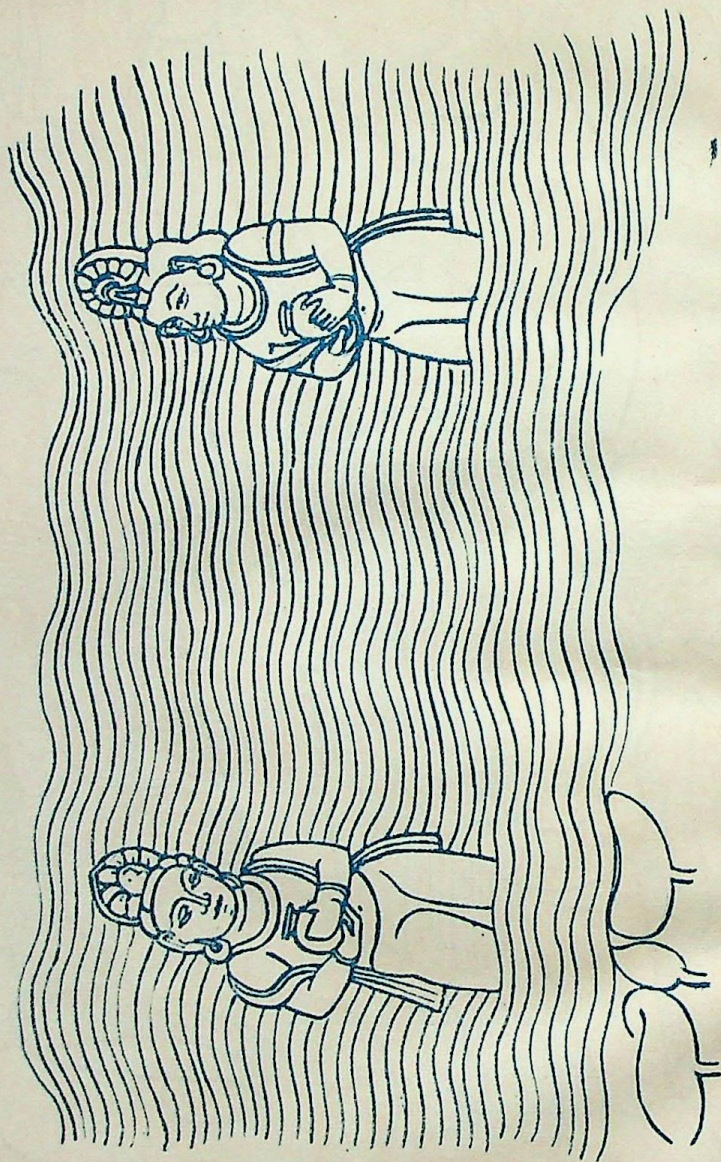


Mahā-Vishnu with Nrisimha and Varāha Heads. From Mathura; C. 5th Cent. A.D.



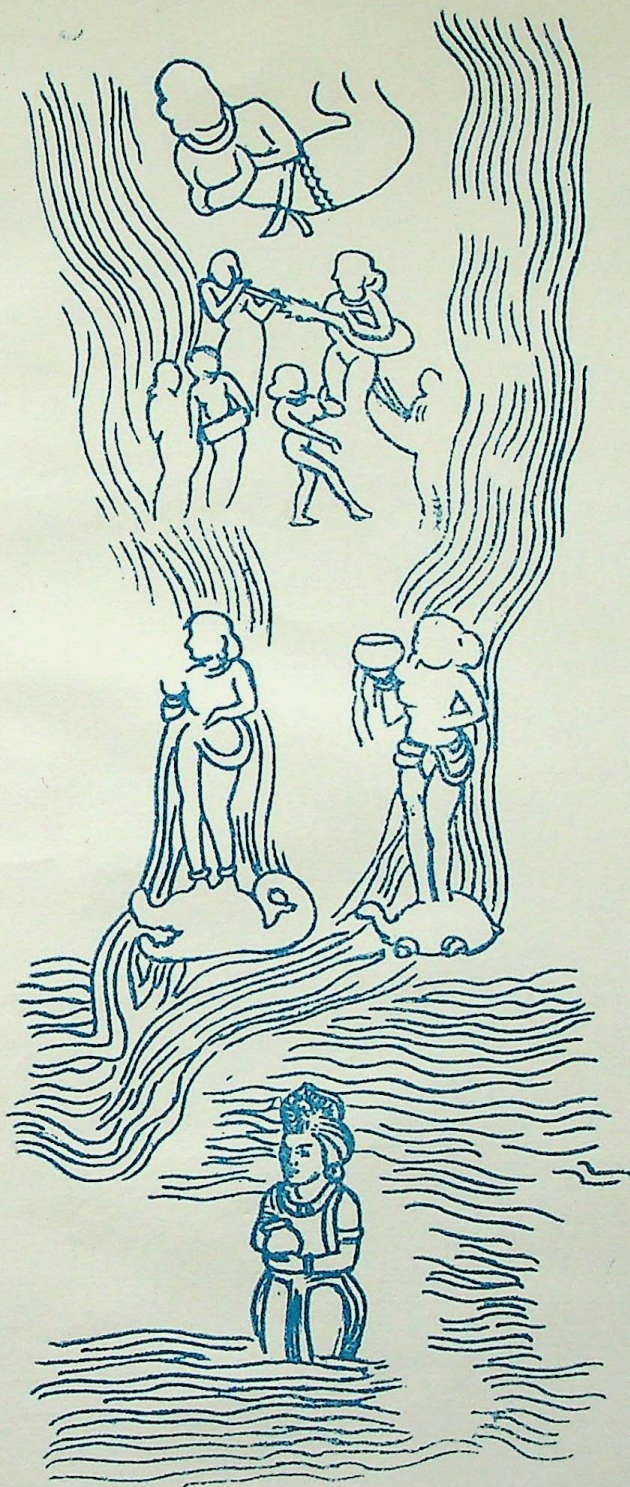
Mahā-Varāha Image, Udaigiri Cave; C. 400 A.D.

PLATE IV

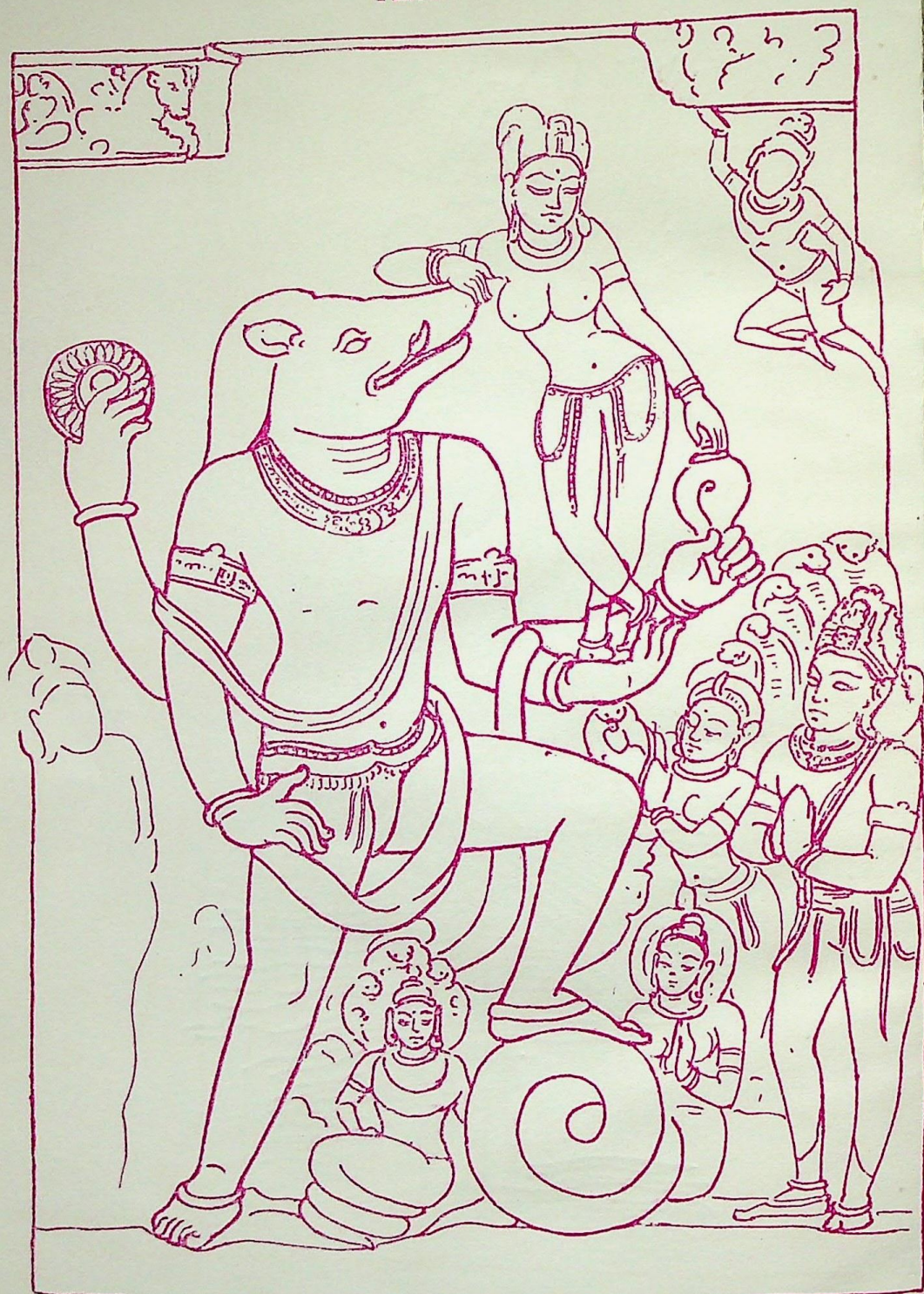


Ekānava-Samudra-Mūrti, Udaigiri, C. 400 A.D.

PLATE V



Madhyadeśa as the two Rivers Gaṅgā-Yamunā and
their confluence; at Udaigiri, C. 400 A. D.

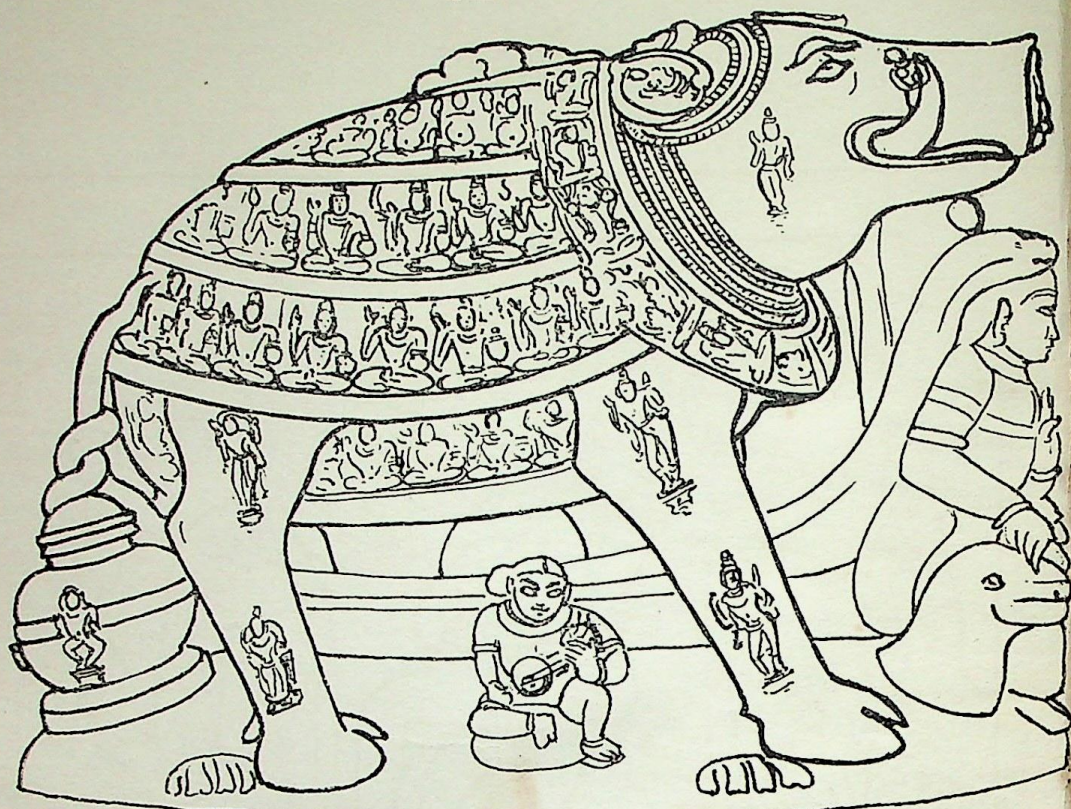


Mahā-Varāha Image at Badami, Chalukyan Art ; Seventh Cent. A.D.

PLATE VII

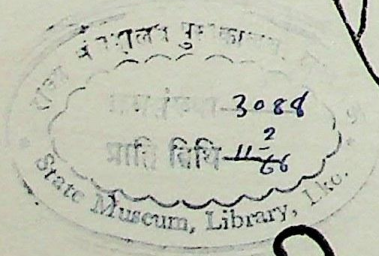


Varāha & Prithivī from Varāha-Mandapa at Mahabalipuram ; Seventh Century.



Yajña-Varāha Image

From Vihāra Village (ancient Varāhanagara) 8 miles from Vijāpur in North
Gujrat About 10th century A. D.



लीमट'रिवरट

Āḍi-Varāha Silver Coin of Mihira Bhoja (836—885 A.D.)

